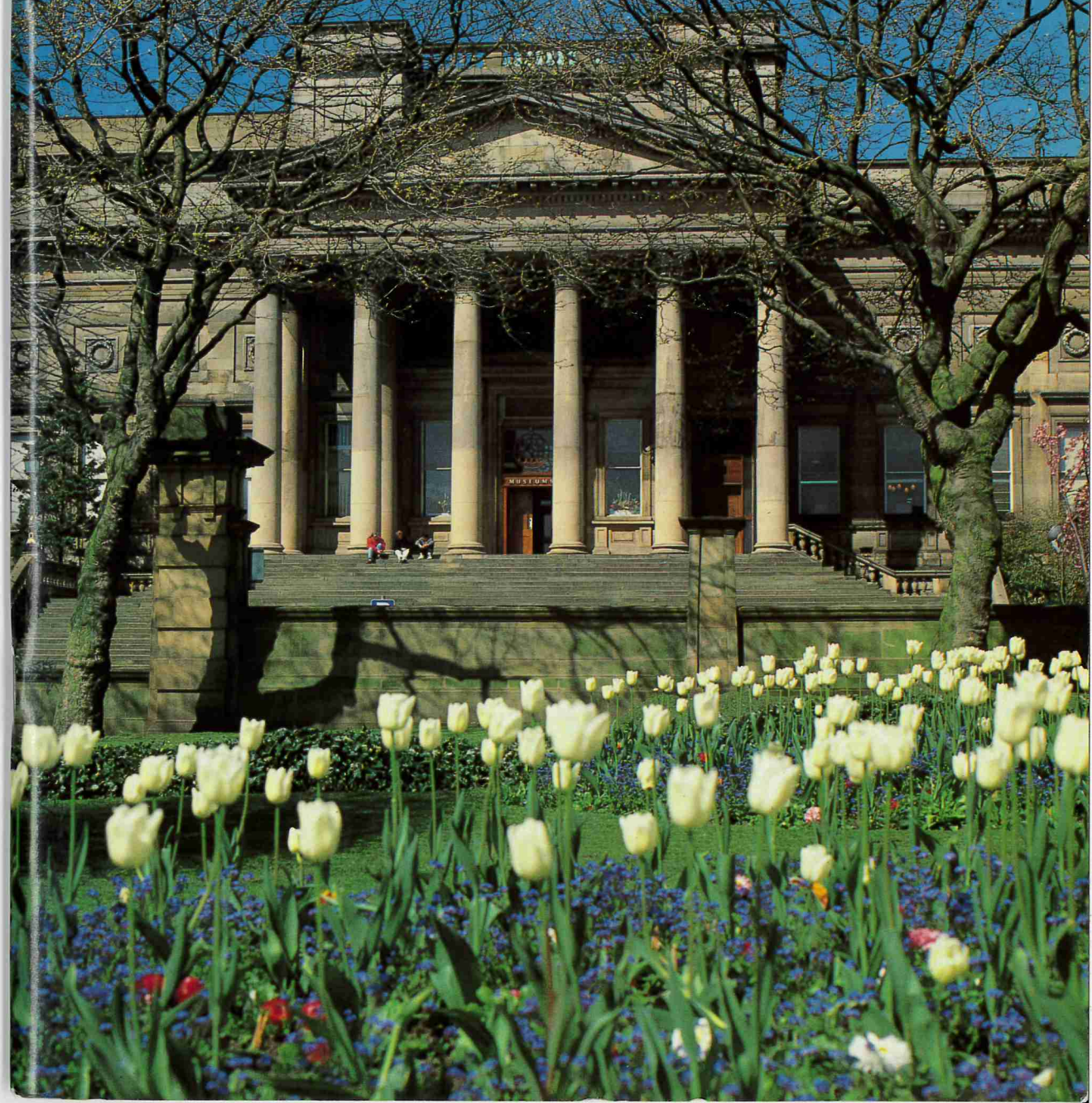


LIVERPOOL MUSEUM



FOREWORD

The Board of Trustees of the National Museums and Galleries on Merseyside was established in 1986 to administer the collections of the Walker, Sudley and Lady Lever Art Galleries, Merseyside Maritime Museum and the Liverpool Museum. Between 1973 and 1986 the Liverpool Museum was administered by the former Merseyside County Council, but for over 120 years prior to that it had been administered by Liverpool City Council.

In 1851 the Liverpool Museum was founded through the bequest of the 13th Earl of Derby who left the city his fine collections of vertebrate animals. Later, in 1867, Joseph Mayer, a Liverpool goldsmith, gave the museum a magnificent collection of antiquities. With these two collections the museum was established as one of the finest in the country.

However, the collections of the Liverpool Museum owe their origins to even earlier foundations. Most notable of these were the Liverpool Botanic Garden founded in 1801 and the Liverpool Royal Institution established in 1817. Often these early foundations obtained their collections from pioneer explorers, for example, from the voyages of Captain James Cook.

Today the collections number some 1¼ million specimens from all parts of the world and even from the moon and beyond. They illustrate the rich life on the planet earth from its earliest beginnings, the material of which the planet is made and the human cultures that have inhabited it in more recent times.

The displays and exhibitions at the Liverpool Museum use these collections to illustrate the various themes associated with this fascinating planet and the life that lives on it. It is hoped that this first souvenir guide will provide an informative and lasting memory of a visit to the museum.

Richard Foster,
Director, National Museums
and Galleries on Merseyside

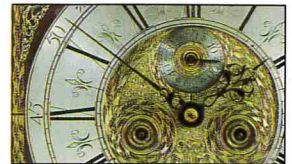
Eric Greenwood
Keeper, Liverpool Museum

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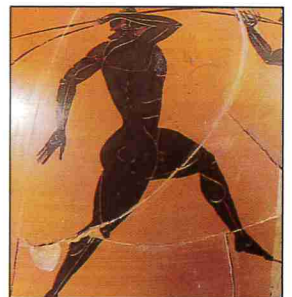
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LIVERPOOL MUSEUM

A Brief History

There has been a museum in Liverpool for over 130 years. It began in 1850 when a small association was formed to discuss the possibility of providing the city with a museum, a library, and an art gallery. Little progress was made but then, in 1851, the 13th Earl of Derby left his substantial natural history collection to the city and Liverpool Town Council had to take immediate action. Premises were bought in Duke Street and in the following year the Liverpool Library and Museum Act was passed. This authorised the local authority to maintain a library and museum on condition that members of the public were admitted free of charge.



Classical marble sculptures formerly at Ince Blundell Hall, Humanities Gallery.

At that time there was great interest in collecting. The previous hundred years had been a time of expansion in both education and foreign travel, while pioneer explorations of the world resulted in the discovery of previously unknown species of plants and animals. Interest in European works of art, and in the ancient civilisations of Egypt, Greece and Rome, increased as those who could afford it travelled abroad, often returning with a number of antiquities to add to their private collections. Alongside this the home market grew as collectors bought and sold their treasures.

The Derby Museum, as it was called, opened in March 1853. The collections were displayed in just two rooms while the

rest of the building housed the new library. The museum was very popular, despite its small size, and in the first seven months no less than 150,000 visitors passed through the doors. Very soon Liverpool Town Council was thinking in terms of a larger, more permanent building.

It was at this point that William Brown, a wealthy Liverpool businessman who was also the MP for South Lancashire, made the generous offer of a large plot of land and with it the money to build the new museum. The land was at Shaw's Brow, overlooking the centre of Liverpool, and close to St. George's Hall.

The new museum was designed to be similar to St. George's Hall; built in the neo-classical style so fashionable in the nineteenth century. William Brown laid the foundation stone in April 1857 and the work was completed in October 1860. Mr. Brown was invited to officially open the new museum and, in recognition of his great generosity to the city of Liverpool, Shaw's Brow was renamed William Brown Street.

To begin with, the main displays were those from the Earl of Derby's bequest but as time passed the curators began to add to the collections. Ships returning to the port of Liverpool from all parts of the world proved an invaluable source and many unique and interesting items acquired in those early years may be seen still in the museum today.



Leyland motor pump escape, 1929.



Baking, butchery and brewing model. Beni Hasan, Egypt. Ancient Egyptians put these models in their tombs. They believed that magic spells brought them to life to sustain the dead person in the after life.

Private collectors, too, contributed to the museum. Foremost among them was Joseph Mayer, a Liverpool goldsmith and antiquarian. He was an extremely talented craftsman in his own right but collecting became his ruling passion and for thirty years he made trips abroad returning with antiquities of all kinds. Joseph Mayer was interested in many subjects and his vast collection was wide and varied, ranging from Anglo-Saxon treasures and medieval ivories to Egyptian mummies and Wedgwood china. In 1851 he opened his own Egyptian Museum which he later renamed the museum of National and Foreign Antiquities. In 1867 Joseph Mayer gave most of his collection, some 15,000 items, to the Liverpool Museum.

At the turn of the century lack of space was once more a problem. A horseshoe shaped extension was built on the west side of the building and opened in 1906. By this time Liverpool Museum was acknowledged as among the finest in the country. The curators continued to build up and enhance collections throughout the museum. Botanical collections from the Liverpool Botanic Garden were acquired in the early years of the twentieth century. Zoological collections have also been acquired at various times from the Liverpool Royal Institution.

In 1939, with the outbreak of the Second World War, many rare and valuable items were removed to country houses in the relative safety of Cheshire and North Wales. This proved to be a wise precaution. One night in May 1941, during the Liverpool blitz, an incendiary bomb fell on the roof of the library next door to the museum. Fire spread quickly and in a matter of hours the museum was gutted. Only the neo-classical façade remained. Behind it the building was a burnt out shell.

The city was without a museum for fifteen years. During that time reconstruction began and in 1956 the Lower

Horseshoe Gallery, which had formed part of the 1906 extension, was once again open to the public.

Work on the main building continued through the 1960s. It was decided to keep the original façade and so outwardly William Brown Street has changed little since Victorian times. Present day visitors still use the neo-classical entrance, with its stone columns and long flights of steps, but beyond it a light, modern building houses the many treasures and collections which make up Liverpool Museum.



The Upper Horseshoe Gallery prior to bomb damages of 1941 (above) and after (below).



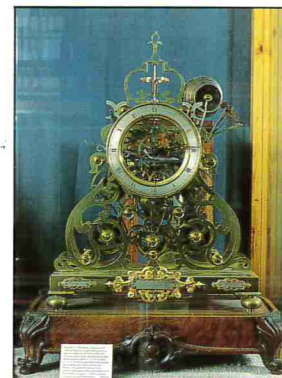
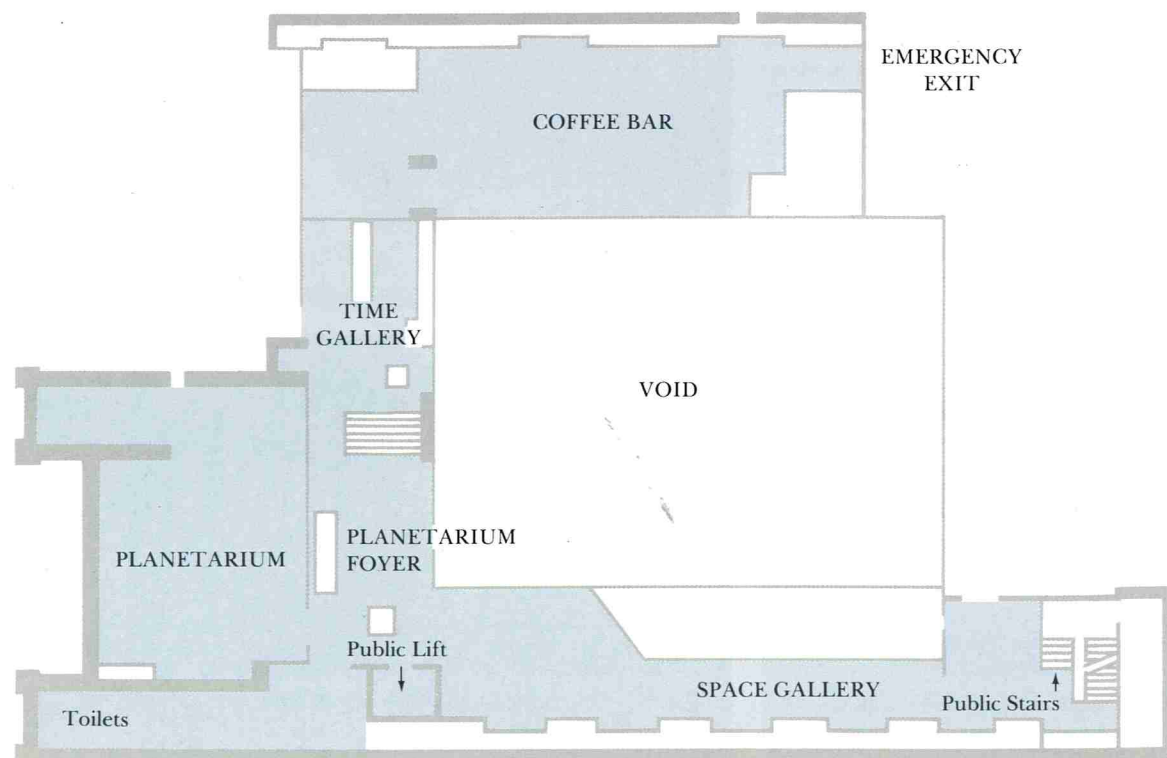
THIRD FLOOR

TIME GALLERY

SPACE GALLERY

PLANETARIUM

During 1993/94 major refurbishment of the displays will be taking place, with new exhibits being installed. As a consequence, some galleries will be closed from time to time.



Chiming skeleton clock by James and Thomas Condliff. Mid-nineteenth century.

THE TIME GALLERY

Throughout the ages man has found ways of recording the passing of time. The earliest sundials consisted of a tall pole and a circle of marker stones on the ground; a method of dividing the day into equal parts that was suggested by the movement of shadows cast by the sun's rays. But, of course, the sun does not always shine and other devices were invented using a steady trickle of water to slowly fill or empty a vessel. These early water-clocks varied greatly in design and examples have been found in the ancient civilisations of Egypt, Babylonia, Greece and China.

There is a half-size replica of a Chinese water-clock in the museum. Made in 1968 and known as the Celestial Balance, this large model is displayed in the restaurant beside the Time Gallery. At first glance it appears similar to a wooden mill-wheel but it is well worth a closer look to see just how the flow of water filling each small copper trough gradually turned the wheel. The original clock was made in China sometime before A.D. 1088 for the Imperial Palace of Kai-feng.

In later centuries sundials and hour glasses were perfected and manufactured in many types and sizes. The mechanical clock as we know it today is a much more recent invention, dating from the fifteenth century.



Movement from a long-case clock by Richard Walley of Liverpool. Early eighteenth century.

Here in the Time Gallery are displayed some of the finest clocks and watches from the museum's collections. The displays give some insight into the great variety of timepieces made over the last 400 years, and, also, into the skills of many talented inventors and craftsmen.

Liverpool and the South Lancashire area were of outstanding importance in clock and watch making, and many of the items on display were made in the city and the area during the eighteenth and nineteenth centuries. They include all kinds of timepieces, from long-case clocks and lantern clocks, to marine chronometers and pocket watches.

Three of the long-case clocks on display are the work of local craftsmen. All three are 8-day clocks; running for eight days on one winding. One of them, a regulator against which other clocks could be checked, was made by Thomas Leyland of Prescott in about 1820. Another, made about 1780 by William Barker of Wigan, is one of the finest clocks ever produced in Lancashire. Dating from much the same period, the third is an 8-day musical striking clock by Joseph Finney of Liverpool. This clock has a different tune for each day of the week.

A well-known name among clockmakers of the 1600s was Thomas Tompion and here in the museum is one of his workshop clocks, which was made in about 1695. This unique clock was made so that short periods of time could be accurately measured and it was probably used by Tompion's watchmakers as an aid to adjusting watches.

On an altogether larger scale is the clock movement from St. Martin's Church, East Horsley, in Surrey. This is thought to date from about 1620 and is contemporary with the famous Dover Castle clock. The other movement in the same display is of considerable local interest. It was made in the late nineteenth century for Blackburn Market Hall, now demolished.

Smaller clocks were made in a number of popular styles and those such as mantel, lantern, and carriage clocks are all well represented in the Time Gallery. One in particular that should not be missed is the magnificent skeleton chiming clock by the firm of James Condcliff. It was made by Thomas Condcliff and was exhibited at the International Exhibition in 1862.



Right: Long-case clock by William Barker of Wigan. Late eighteenth century.
Below: Two gilded watches: German (left) and French (right). Early seventeenth century.



Pocket watches provide even greater variety and it would take a considerable time to study all the examples on display. Here again we find the work of Liverpool craftsmen, alongside that of watchmakers from France, Switzerland, and other European countries. The watches vary from the simple to the ornate including one very attractive gilded watch made in France. Another, in the shape of a beetle, opens its enamelled wings to reveal the dial.

Visitors can also appreciate the fine and intricate workmanship in a case which exhibits dismantled watches. Various tech-

nical aspects are described and there are 'hands-on' escapement models which can be operated by the visitor. The skill and ingenuity of the watchmakers who designed the originals must be a source of admiration.

Liverpool was particularly noted for the manufacture of the marine chronometers used in the navigation of ships at sea. The display contains a number of these, some of local make. The earliest chronometer on display was made in 1797 and has an enamel and repousse silver dial. The pocket chronometer by Gerard Hornby made in 1814 and a marine chronometer by Litherland and Davies made about 1826 are typical of the best Liverpool-made chronometers.

THE SPACE GALLERY



Young visitors in the Space Gallery.

manufacture and retailing of all types of scientific instruments. In records which span 200 years there are details of no less than 800 traders working in and around the city.

As you would expect of a major sea port, many Liverpool traders were involved with instruments for navigation, making or selling items such as sextants, compasses and marine telescopes.

Sextants were used at sea to measure the height of the sun and stars above the horizon, information which was then used to calculate a ship's position. The Liverpool firm of J. Sewill made the very unusual combined nautical and sounding sextant which is displayed here. It was probably

Before planetariums were invented, globes and orreries were used by astronomers to illustrate aspects of the night sky and the movements of planets. An orrery is a clock-work model of the Solar System; turn the handle and the planets move round the sun at their correct relative speeds. The first one was made in the early eighteenth century by Charles Boyle, 4th Earl of Orrery, which explains the origin of the name given to these instruments.

On display in the foyer outside the Planetarium is a very fine example, which was made around 1870 and shows the planets to Saturn including the moons that had been discovered by that time. This orrery, with its own stand and carrying case, was used by a travelling lecturer and no others like it are known to survive. The reconstruction shows how the lecturer may have presented his information to a Victorian audience.

A variety of scientific instruments are also on show in the Planetarium foyer area. Many of these have been acquired by the Physical Sciences section of the museum in recent years. They reflect Liverpool's importance as a centre for the



Celestial and terrestrial globes.

made as a special commission sometime between 1865 and 1870.

Telescopes used by astronomers to study the stars were also made in Liverpool, although not the very large instruments used in observatories. A reconstruction of the Transit Room in Liverpool Observatory (later moved to Bidston Hill) may be seen at the top of the stairs to the Time Gallery. This type of telescope, known as a Transit Telescope, was used to accurately measure the positions of stars. The figure represents John Hartnup, the first director of Liverpool Observatory.

Also on display is the 24-inch diameter metal alloy mirror made by William Lassell for the telescope in his Liverpool observatory. During the 1840s and 1850s Lassell studied the planets and it was with this telescope that he discovered several moons of Saturn, Uranus and Neptune. Attached to the side of his 24-inch telescope was a much smaller, low magnification instrument known as a finder. This was used to point in the general direction of the planet being studied before the main telescope was brought into action. After Lassell's death in 1881, this finder was used for many years by the Royal Greenwich Observatory. William Lassell is one of the 'Local Heroes' featured in an

audio-visual exhibit in the Planetarium foyer area.

Free-standing in a glass case is a very large barograph made in 1862 and used at the Bidston Hill Observatory until 1940. It was designed by Alfred King, a Liverpool engineer, and made by the local firm of J. G. Lancaster. Only one other like it was ever made. This barograph is on loan from the Science Museum in London and was brought to Liverpool in 1987.

Also from London came the massive 36-inch diameter metal on glass mirror from the telescope built in 1889 for the Solar Physics Observatory in South Kensington. In 1969 this telescope was used in an attempt to track Apollo 11 on its way to the Moon.

On view in the Space Gallery is the 24-inch reflecting telescope used by W. E. Wilson in Ireland. After Wilson's death, this telescope was presented to the University of London Observatory at Mill Hill Park. It was acquired by the museum in 1974.

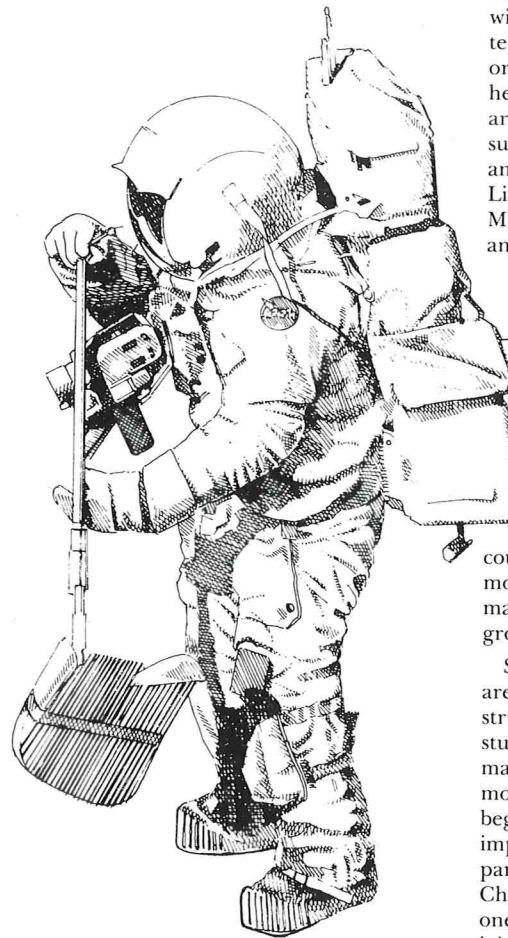
In a wall case at the end of the gallery are two rare items of astronomical equipment used by late Renaissance astronomers. One is an equatorium, a unique example of its type, used to calculate the positions of planets. The other is a quadrant made by Henry Wynne in 1670; it has some of the finest engraving of its type. A forerunner of the sextant, it was used to measure the altitude of a star.

The scientists of today, however, have one great advantage: no longer need all their observations be made from the Earth's surface. Space probes have carried instruments to the farthest limits of the Solar System and close-up views of its planets and moons have been sent back to Earth. 'Hands on' computer displays in the gallery bring to life the results of such space exploration. At the press of a button, one video will recall the astronauts of the Apollo missions walking and talking on the Moon's surface and collecting samples of Moon rocks and minerals. Small samples of these Moon rocks and soils are on display.

The first rocks from space to be found by man were, however, meteorites which had fallen to the Earth's surface. Dating from the early days of the Solar System, they are older than the oldest rocks on Earth. Meteorites are sometimes stony, sometimes metallic, and a range of differ-

ent types are on show. One can even be touched, but handle with care.

The development of the rocket was vital to the success of all space programmes, for without it space exploration and the launch of satellites would not be possible.



One section of the gallery displays items of interest in the development of modern rocketry.

Suspended from the ceiling is a Black Knight rocket. Black Knight rockets were successfully developed in Britain in the 1950s and were used at the Woomera Range, in Australia, during trials of the military missile Blue Streak. In the corner of the gallery may be seen Astris, the third stage of the European satellite launcher. This was a multi-national project which had the British Blue Streak as its first stage, a French second stage, and the German-built Astris as its third stage.

Skylark rockets have been widely used in research, carrying scientific instruments into the upper atmosphere. An X-ray detector used by Leicester University may be seen.

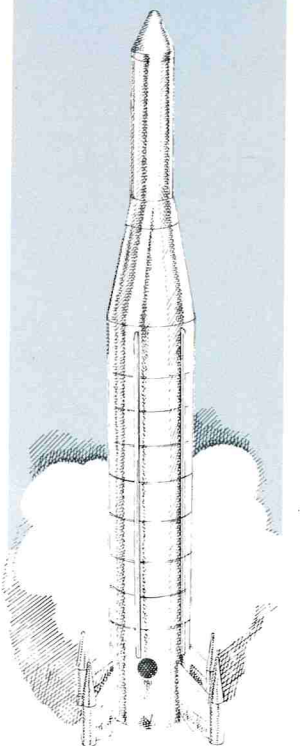
Satellite technology plays an important role in modern life. We are all familiar with the satellite pictures shown on television weather reports, forecasting low or high pressure, clouds or clear skies, heading towards the British Isles. These are made possible by weather satellites such as METEOSAT, which orbit the earth and send back ever-changing pictures. Liverpool Museum has its own link with METEOSAT and provides the chance for anyone to try their hand at weather forecasting. Up-to-the-minute information is received via an aerial on the roof and displayed on a television screen in the Space Gallery. A video programme alongside explains just how METEOSAT works.

Remote sensing satellites are vital for work in areas such as environmental control, exploration and surveying. Photo graphs from space are very useful in mapping countries where dense forests or mountainous regions create difficulty in making accurate measurements on the ground.

Studies of the Universe and its origins are closely linked with theories of the structure of matter. Particle physics – the study of the subatomic particles of which matter is made – provides the key to modern theories of how the Universe began. Liverpool University has played an important part in the development of particle physics studies. In 1935 Professor Chadwick (who had already discovered one subatomic particle – the neutron) joined the staff of Liverpool University. He then planned and built a cyclotron in the university basement. This was a new device for research in nuclear physics invented in America two years earlier. The two items on display are all that remains of the Liverpool cyclotron.

Alongside may be seen a piece of modern equipment which traces the tracks of subatomic particles. This is a cloud chamber presented by British Nuclear Fuels.

The Space Gallery thus covers the study of matter from the subatomic scale to the farthest reaches of the Universe.



Below: New Space Gallery.





PLANETARIUM

The theatre of the stars

For many of us, living in crowded towns and cities, the night sky reflects an orange glow cast upwards from countless windows, street lights, and a maze of floodlit highways and endless streams of traffic. In such a sky you may be able to see two or three hundred stars, but that is only a handful compared to the thousands that may be seen on a clear dark night. This is why astronomers and scientists researching the depths of space choose to do much of their work in remote parts of the world. Observatories are placed far away from built-up areas, where the atmosphere is clear and the night sky is black.

Inside the Planetarium there are no such problems. Look up into the high dome and there, beyond the familiar Liverpool skyline, the night sky is clear and dark. Conditions are perfect for a journey through space and time exploring the mysteries of the universe.

The shows for the public in Liverpool Planetarium are changed regularly to present new topics and new ideas about astronomy and the universe around us, and to talk about new discoveries soon after they happen.

In recent years great advances have been made in space exploration, particularly through the Viking and Voyager missions. These spacecraft have sent back to earth many new and exciting pictures of the planets. Our journey takes us around the Solar System and we travel to planets as different as Mars, Jupiter, Saturn and Uranus.

We live in a universe that is expanding and developing all the time. Deep in space many events are taking place which scientists are trying to observe and understand. Liverpool Planetarium keeps up to date with the latest information from astronomers and space scientists around the world. These people use telescopes of extraordinary sophistication; often using instruments that detect radio waves from

space or 'see' in the ultraviolet or infrared. Information from these instruments helps us tell our visitors about enigmatic objects deep in space such as pulsars, white dwarfs and black holes.

As our planet orbits the sun, so the pattern of our night sky changes with the seasons. Whenever you visit the Planetarium, there will be a guide to the sky at night, identifying constellations, planets, and many stars that can be seen just with the naked eye.

The names of many of the constellations have come down to us from the Romans. The most famous is the Plough, part of a larger pattern called Ursa Major. The stars form the shape of a simple, old-fashioned plough and are easy to recognise. Close to the Plough is the Pole Star which is always in the north and has been used for direction-finding by generations of seafarers and travellers. Other constellations need a little more imagination to trace their shapes! Sometimes bright stars help us find a pattern; such as the sickle shape of stars forming the head of Leo the lion, or Castor and Pollux, the two brightest stars of Gemini – the twins.

It is in the constellation of the great Orion, along his sword, that we can see the Great Nebula, of interest to present day astronomers in their search to find out how stars are born. Not all stars are the same age; some were born thousands of millions of years ago, while others are only just being formed. And they vary in colour, too, giving out light according to their temperature. There are two well-known stars in Orion. One, at his shoulder, is the red star, Betelgeuse, and the other, at his foot, is blue Rigel.

The Great Nebula in Orion and countless other objects of interest can be seen well through binoculars. So, even without a telescope, it is possible to look up into the night sky and see for ourselves some of the wonders of the universe.

SECOND FLOOR

NATURAL HISTORY CENTRE

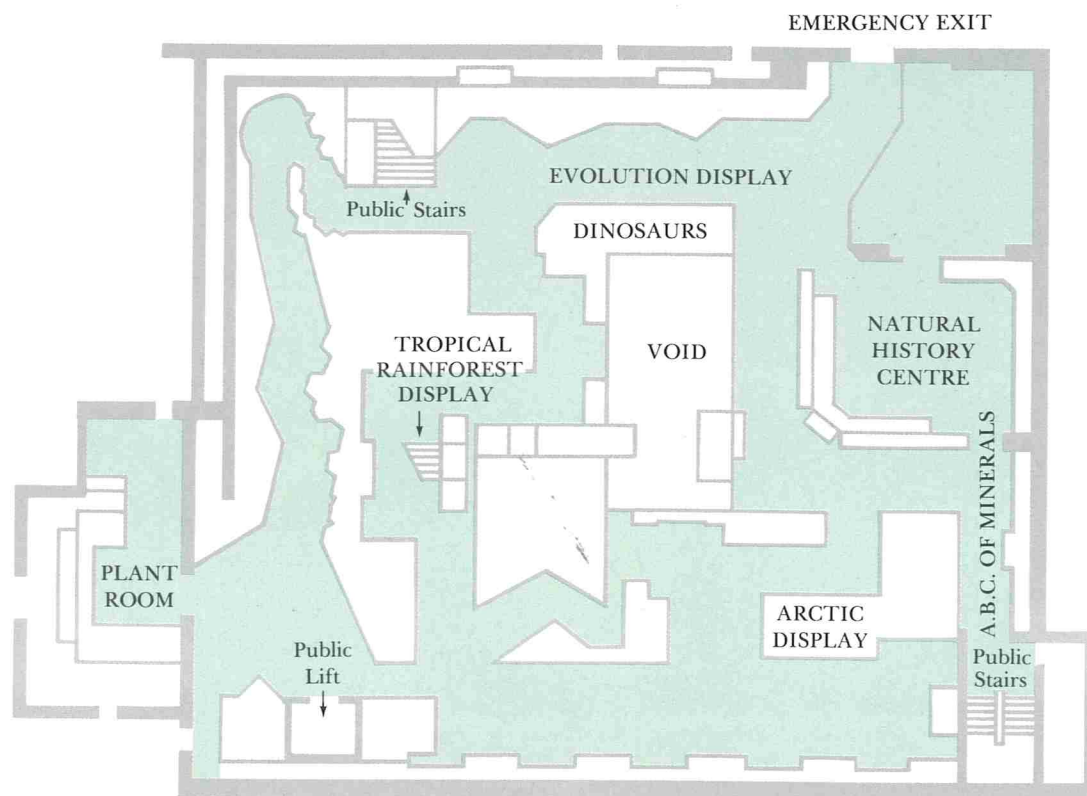
THE EARTH BEFORE MAN

AN A.B.C. OF MINERALS

THE EVOLUTION DISPLAY

THE BOTANY PLANT ROOM

FROM THE TUNDRA TO THE TROPICS



THE NATURAL HISTORY GALLERY

The Natural History Gallery, on the second floor of the museum, is a fascinating place where anyone interested in the world around us could spend many absorbing hours. Natural History is an important subject today with the increased awareness of the problems of the environment and the acute need for conservation. But it is also a popular subject enjoyed by a great many people.

Here at Liverpool Museum the Natural History collections cover every topic, from animals, birds and insects, to trees, flowers, fossils and minerals, and the gallery reflects the work of the museum's scientific departments.

The Botany Department collections total some 300,000 items and include several important individual collections, such as the Liverpool Botanic Garden's herbarium and the European herbarium. The latter contains about 90,000 specimens from all over Europe and is particularly rich in material from Spain and Portugal. The herbarium records local flora over 200 years.

By contrast, the Roylean herbarium consists of some 12,000 specimens from the Himalayas and southern India. This collection was created by John Forbes Royle who was Superintendent of the Saharanpore Botanic Gardens in India from 1823-1831.

Economic Botany was the subject of a complete gallery in the museum's pre-war years and it remains an important feature within the Botany Department today. The collection contains over 3000 examples of useful plant products and many are displayed in the Natural History Centre.

The Botany Department also houses the North-West Biological Field Data Bank with files on the flora and fauna of over 2000 sites in Merseyside and the adjacent counties. This data bank is consulted by both Local Authority and private planners, and has been used recently by the National Trust in a wildlife survey of their properties.

The Botany Plant Room, within the Natural History Gallery, houses the department's collection of living plants. Here, expert control of automatic watering and specialist lighting has achieved exceptional results. The Botany Department also provides the plants displayed in the museum foyer and coffee bar/restaurant.

Introduction

The collections of the Earth Sciences Department number over 50,000 specimens and are mainly of fossils, rocks and minerals. These include over 1000 rough gemstones and a smaller number of cut gemstones from all parts of the world. Many very fine geological specimens from these collections are on display in the Natural History Gallery. Minerals from mines in the north of England are a speciality.

Fossils make up about half of the total collection and among them are some unusual items, such as a Protoceratops egg, and a complete skeleton of *Megaceros giganteus*, the giant deer. Dinosaurs are, of course, a favourite subject with many schoolchildren and they are a strong feature in the gallery displays. Fossils from local coal measures and nearby limestone areas are well represented.

The Department of Zoology looks after the collections of mammals, birds, insects, reptiles and fish. The Aquarium and Vivarium in the basement of the museum are also in the care of this department.

The zoology collections are very large and include both foreign and native species. There are, for example, 50,000 birds and 15,000 birds' eggs. Among the 500,000 insects are over 100,000 beetles, while butterflies and moths number some 170,000. Spiders number 10,000.

The collections of the 13th Earl of Derby founded the museum and were particularly rich in bird skins. They help make this part of the collections among the most important of its kind in the world.



Bird skins from the collections.

Apart from the birds' skins, which were moved to safety, the zoology collections were devastated by the war-time fire. However, they are once again one of the largest and most comprehensive reference series in Britain, due to an active programme of acquisition by purchase, gift, and especially staff research field work. The acquisition of scientifically important specimens continues actively today.

As with many of the museum's collections, the Natural History Gallery suffered losses during the war. The collection of mounted animals was particularly affected but, despite these losses, there is once again a considerable number of mounted specimens.

The one million specimens which make up the Natural History collections are well represented on the gallery, and especially in the Natural History Centre. There, the cabinet room provides 'storage on display' for about 20,000 specimens representing the collections 'behind the scenes'. The Natural History collections are widely used for research and teaching purposes, and data on some of them may be accessed from the Natural History Centre through computer interactive data bases.

The long-term preservation of specimens is an important 'behind the scenes' activity and the Taxidermy Department work with great skill on the preparation of specimens, particularly those required for major exhibitions.

THE EARTH BEFORE MAN

This geological gallery traces the passage of time from the formation of the rocks of the earth's crust to the present day; about 4,500 million years.

Geologists divide this immense interval of time into five separate eras. Most of the earth's history is included in the first two eras which together are known as the Pre-Cambrian period. The succeeding 600 million years are divided into another three eras which are further divided into fifteen different periods of time.

In the Geological Time display the very long Pre-Cambrian period has of necessity been condensed into a small area but the sections representing the remaining divisions are proportional to their length of time. This display charts many important stages in the evolution of life on earth, with numerous rock samples and fossils of early forms of plant and animal life.

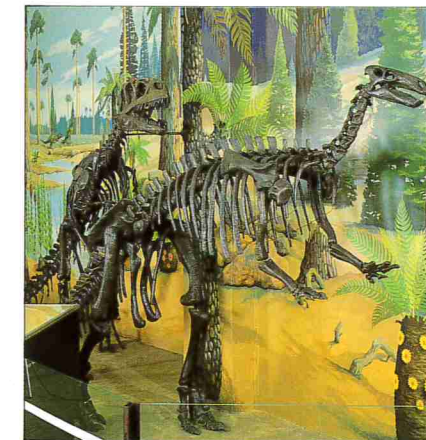
The exhibits in the Time Tunnel illustrate the succession of life on earth from the Cambrian period, 600 million years ago, to the close of the Ice Age, some 10,000 years ago.

The sequence begins with the Age of the Trilobites. These are an extinct type of crustacean, the group which includes crabs and lobsters. Trilobites were abundant in the seas between 400 and 600 million years ago.

The Silurian period, 420 million years ago, saw the appearance of the first plants on land. Marine life, however, was varied and plentiful. The most advanced inhabitants of the Silurian sea were the Cephalopods, distant ancestors of the

octopus and squid, which had soft bodies protected by long conical shells.

During this period fish evolved and increased and by the Devonian period, 395 million years ago, they were so numerous that this time is often referred to as the Age of Fish.



Dinosaur display, Natural History Gallery.

On display is a model of a Coelacanth, the sole survivor of the family of lobe-finned fish and a true living fossil. The lobe-finned fish of the Devonian period were the ancestors of land animals with limbs, the early amphibians. Coelacanths disappear from the fossil record 135 million years ago and were thought to be extinct. But, in 1938 a live specimen was caught by fishermen off the coast of South Africa and since then over fifty others have been caught around islands to the north of Madagascar.



Cheirotherium footprint.

By the Upper Carboniferous period, 300 million years ago, tropical swamp-forests flourished in Europe and North America, and the masses of rotting vegetation which accumulated in the swamp waters were, over millions of years, converted to the coal seams of the present day. The Coal Forest diorama shows the typical vegetation of ferns, giant horse-tails, and trees, such as the scale-tree. Insects were abundant during the Carboniferous period and included *Meganeura*, the giant dragon-fly. The early amphibians reached their peak during this period but by 225 million years ago had been replaced by their reptile descendants.

The Age of Reptiles spanned the whole Mesozoic era, from the beginning of the Triassic period, through the Jurassic, to the end of the Cretaceous period about 70 million years ago.

The giant reptiles, collectively known as dinosaurs, inhabited the land for more than 100 million years from the beginning of the Jurassic period. Dinosaurs are divided into two groups; Saurischians, which include the carnivores and giant browsing types, and Ornithischians, which include the more specialised duck-billed, plated, armoured and horned groups. The different types are illustrated by the two dinosaur skeletons on display at the far side of the Natural History Gallery. These skeletons were cast from the originals which are in the Museum of Earth Sciences in Salt Lake City, Utah, USA. Also in the main gallery is a large slab of Keuper Sandstone from Storeton Quarry, near Birkenhead, which bears the fossil foot-prints of *Chirotherium*, an early dinosaur. *Chirotherium* means 'hand animal' and the hand-like imprint of the hind feet can be clearly seen.



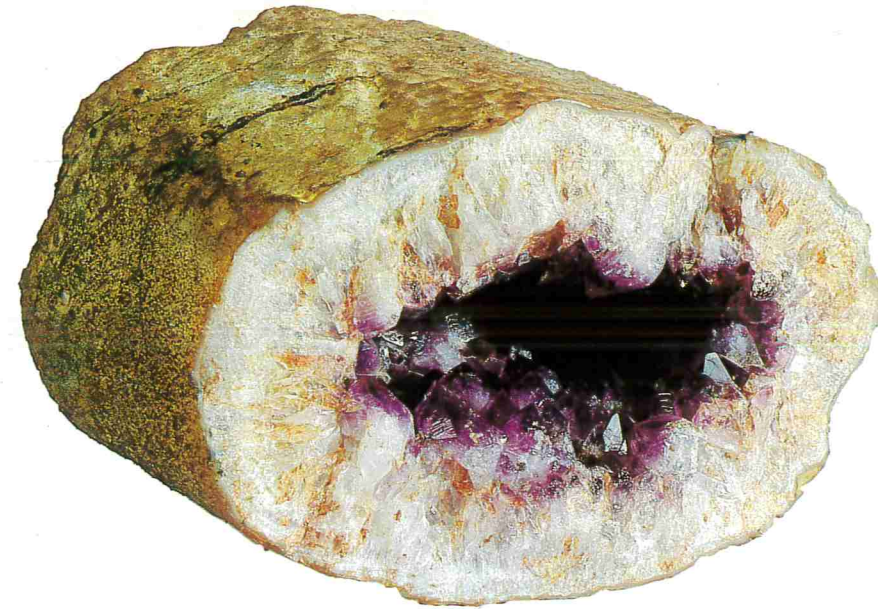
The Giant Deer, *Megaceros giganteus*, was one of the many Ice Age animals which has since become extinct. The massive antlers of the adult male spanned up to 3.5 metres and were shed and regrown each year. The complete skeleton displayed in the Natural History Gallery was dug out of a peat bog in County Limerick in Ireland.

Models of some of the Mesozoic reptiles are displayed in the Time Tunnel. These include a variety of dinosaurs, pterosaurs, which had developed powers of flight, and ichthyosaurs, which were well adapted to life in the water. By the close of the Mesozoic era, 70 million years ago, the dinosaurs and many other allied reptiles were totally extinct. Mammals became the dominant land animals and the period then, the Cenozoic era, is known as the Age of Mammals. Mammals are warm blooded and with insulating coats of hair or fur are able to thrive in climates much cooler than those which reptiles can tolerate.

The great Ice Age, the Pleistocene period, began over two million years ago. It was a time of rapid climatic change with cold periods, glacials, alternating with warmer interludes, inter-glacials. The last glacial period ended only 10,000 years ago and we may still be living in an inter-glacial period of the great Ice Age.

One mammal which was able to survive the rigours of the Ice Age was the mammoth. This member of the elephant family was protected from the cold by a coat of long hair which covered its whole body. Mammoths became extinct with the final retreat of the ice sheet about 8000 B.C. In places where arctic conditions persist, such as northern Siberia, frozen mammoth carcasses in a perfect state of preservation are occasionally found.

The Pleistocene period also marked the rises of the most adaptable of all mammals; man. The fossil record of human evolution has been pieced together from finds in many different parts of the world and at the end of the Time Tunnel you will find a very interesting display entitled, 'One View of the Evolution of Man'.



Amethyst quartz from Brazil.

AN A.B.C. OF MINERALS

This colourful display is an ideal introduction to the world of minerals taking us through the alphabet, from A to Z and giving details of the properties and uses of each specimen.

The first is ANTIMONITE, source of the metal antimony which is used to harden lead. ANTIMONITE was among the earliest cosmetics, ground to a soft black powder and used as eye shadow. EMERALD is a rare variety of the mineral, beryl. Jewellers give separate names to beryls of different colours. Pale blue aquamarine is an example, but EMERALD is by far the most precious. HALITE is composed of sodium chloride crystals and better known as common salt.

An extremely rare mineral is LAZURITE, the source of the precious stone, lapis lazuli, and of the original pigment, ultramarine. And it is quite easy to see how PYRITE acquired its other name of 'Fools' Gold'.

Next we come to QUARTZ crystals, the commonest of all minerals, which are found in various colours, such as rose quartz, smokey quartz, and the purple amethyst. SULPHUR has the brightest yellow crystals of all and is often found around volcanoes.

You may think X and Y could present a problem. However, there are two rather obscure minerals known as XONOTLITE and YTTROTANTALITE.

Lastly, ZIRCON, a gemstone found in a variety of colours. This mineral is also smelted to produce zirconium which is used in the manufacture of photographic flash bulbs.



The ABC of Minerals, Natural History Gallery.

THE NATURAL HISTORY CENTRE



The Natural History Centre, Natural History Gallery.

The Natural History Centre, within the gallery, is very popular particularly with young enthusiasts. It provides the opportunity to study at first hand a very wide range of specimens taken from the museum's vast Natural History collections. Open every afternoon except Monday, the centre has a team of friendly staff always on hand to answer questions or help visitors use the microscopes and video cameras.

In the Natural History Centre the displays change regularly – so do look out for the current programme.

In the Activities Room there is something for every age group, and plenty of exhibits to pick up and handle. The very young children find simple animal jig-saws or the chance to piece together the spiral fossil of an ammonite. Those who are a little older can test their knowledge with one of the quizzes, or perhaps 'build a badger'; matching real bones to the outline of a badger skeleton, while a photograph of

badgers in the wild stands close by. And where else could you touch the skull of a hippopotamus? Or hold a mammoth's tooth, or a dinosaur bone?

There are plenty of other fossils and mineral specimens, too. Among them you may find a very large trilobite from Morocco, the fossil footprint of a *Chirotherium*, a giant ammonite, and fossil plants including a section of a giant horsetail. Then there is a piece of granite from Shap, galena and fluorite crystals, and many more varied and colourful mineral samples. Semi-precious stones are also on display, some of them cut and polished.

The video camera microscopes can be used to study the numerous small cases of specimens available. These cover a variety of topics and include samples of minerals, plants, butterflies, and other insects.

The natural history of the sea and shoreline is represented, too, with different types of coral and shells. In one corner there may be a glass case containing an exceptionally large specimen of the Alaskan king crab which was presented to the museum in 1990.



The Natural History Centre provides a 'hands-on' experience for everyone.

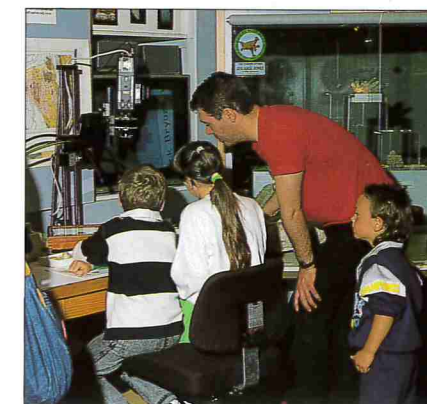


The Activities Room.

Among the great variety of specimens lining the shelves all round the Activities Room, you may notice a few, much larger than life, plant models. These are just a sample of the 500 in the Botany Department collection. They were made in Germany in the early 1900s and used as teaching aids.

If your special interest happens to be birds, you may enjoy the 'hands-on' video with a choice of short programmes on over twenty different British species. On the shelf above are mounted specimens of the same bird species, giving a useful guide to their true size.

British mammals feature prominently in the Natural History Centre and among the mounted specimens are fox and badger, otter, stoats and weasels. Other preserved mammal skins are kept in drawers which may be opened and viewed. These contain a variety of small creatures; red and grey squirrel, voles, rats and mice, bats, shrews, hedgehog and mole.



Young visitors get a close-up view in the Activities Room (above) and the Collections Room (below).

Other drawers contain samples from the Economic Botany collection; seeds and spices, such as nutmeg, cinnamon, ginger and pepper, and information on where they grow and how they are produced. A timely warning that not all plants are safe to eat is found in the collection of poisonous seeds. This includes foxglove, laburnum and hemlock, which are all to be found in Britain, and, from further afield, castor oil beans and strychnine nuts. Of special interest are the unusual exhibits. The world's largest seed, or the wood from a South American tree which is so heavy that it sinks in water. And what about the Mystery Object?

Next door, in the Collections Room, the cabinets contain a great variety of specimens from all parts of the world. There are birds and insects, plants, fossils and minerals, some 20,000 in all, representing the one million specimens that make up the Natural History collections 'behind the scenes'.

Magnifying video-cameras provide a close-up view of specimens.

All the British bird species are represented here, in drawers full of preserved birds' skins. Here, too, you will find specimens of all the British butterflies and many British moths, along with beetles and flies, wasps and bees.

One series of drawers features colourful tropical insects.

Of particular local interest are the drawers containing examples of Merseyside seashells. There are preserved seaweeds, too, along with lichens, liverworts, mosses and ferns.

Then there are the cabinets of timber samples. Soft woods and hard woods from many parts of the world including Africa, Asia and Australia. British timbers are also on display, together with information on diseases and decay; Dutch elm disease and dry rot.

The museum's timber collections contain over 10,000 samples and include the wood collections of the Natural History Museum,

Below: Getting to grips with an elephant's tooth.
Below right: Skull of hippopotamus.

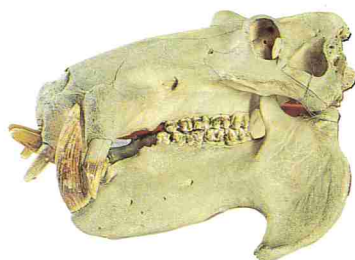


in London, which were transferred to Liverpool in 1986.

Well worth seeing is the collection of about 100 agates and polished stones. These were part of a much larger collection left to Liverpool Museum by the 15th Earl of Derby in 1892, and which was largely destroyed during the war. Originally there were nearly 800 specimens and the collection was considered to be the finest of its kind.

Altogether there are several thousand specimens of rocks, fossils and minerals which may be examined at close hand. For further information a computer gives access to data on about 10,000 mineral specimens in the museum's geological collections, and once again the staff are on hand to help with visitors' queries. There is a small library of natural history books in the Collections Room, and also information on the many different local natural history societies.

In 1989 this new Natural History Centre won the National Heritage Museum of the Year award for the best educational initiative.



THE EVOLUTION DISPLAY

Life on earth shows enormous variation with about four million different types of plants and animals. But why is there such diversity? How did it come about? And what maintains it? These are some of the questions that the theory of evolution attempts to answer.

If we study any animal or plant group in detail we can find variations between individuals, but provided those individuals can interbreed successfully they are regarded as members of the same species. This is true of human beings, of course, but it is equally true of all other living things.

On display is a long line of banded snail shells. They all belong to the same species but it is impossible to find two which are identical. The same applies to the display of peacock butterflies.

The secret of this variation lies in the genes which are passed from parents to

offspring and determine the characteristics of a plant or animal. Genes are chemical instructions that control development. Half these instructions are inherited from each parent and they combine into a single new set which is unique. It is this variation between individuals which provides the raw material for evolutionary change.

Change occurs in two ways and the Evolution Display goes on to contrast artificial and natural selection.

Artificial selection is illustrated by man's selective breeding of farm and domestic animals, particularly the breeding of dogs for different purposes.

In the wild, natural selection operates. The animals and plants best suited to local conditions will have the best chance of surviving to breed and pass on their characteristics.

The Banded Snail showing pattern variation. Variation is the raw material of evolution.



THE BOTANY PLANT ROOM

This brightly-lit room houses a teaching collection of living plants. Here you will find plants from different parts of the world, some growing in the open and others behind glass, in environments controlled to suit their particular needs.

The living plants are changed with the seasons so not all the plants listed will be on display at any one time. A leaflet, *Herbs in Medicine and in the Kitchen*, is available from the Museum Shop.

Of special interest are the carnivorous plants which have developed the ability to capture and digest prey, usually insects. Many are beautifully coloured in clear light greens and yellows, with the red markings that attract their unsuspecting prey.

Carnivorous plants are found in widely differing habitats in many parts of the world and have developed four distinct mechanisms for trapping their prey. Some of these may be identified here, for example, the hanging pitcher, the rosette sundew, or the familiar Venus fly trap.

Among the open displays is one which reproduces the arid heat of the desert and sustains plants, mainly cacti, which grow in the desert regions of the world.

Quite different is the section on vegetative reproduction. Most plants reproduce from seed but some are also able to reproduce themselves when part of the parent plant becomes detached and forms a new individual.

For thousands of years herbs, spices and condiments have been used both in cooking and for medicinal purposes. Spices are produced from tropical plants but many herbs are either native to Britain or were

brought here centuries ago from other countries. A wide selection of herbs, spices and condiments is listed in the Botany Plant Room with details of their origin, and their kitchen or medicinal uses.

The bromeliads are a large family of plants, primarily from South and Central America. Unlike conventional plants which grow on the ground, most bromeliads colonise trees and shrubs and even the rocks and cacti of the desert. They do not derive nourishment from their host but rely on the debris and moisture which collects between their leaves or around their roots.

Some of the smaller grey-green bromeliads may be seen in the display, growing in sand or clinging to tree bark or rock. Others are considerably larger and more exotic-looking, with bright green and red rosettes of leaves.



The best known bromeliad is the edible pineapple which is native to tropical America. Pineapples were first introduced to Britain in 1690 but in those days only a few people were able to grow them because of the difficulty of maintaining a sufficiently high temperature. After the introduction of heated greenhouses, pineapples were grown for both private consumption and for sale. Commercial cultivation declined in Britain after the 1860s when supplies of good pineapples became readily available from abroad.

A Bromeliad, one of around forty species on display.

FROM THE TUNDRA TO THE TROPICS

In the centre of the Natural History Gallery are five linked exhibitions illustrating the great diversity of plant and animal life to be found in the different climatic zones of the world.



Plant growth in the tundra is limited in size and variety due to the low temperatures, long periods of snow cover, and the permanently frozen sub-soil. But despite the harsh winters there is sufficient warmth and moisture in summer to allow the growth of a low layer of mosses, lichens, dwarf shrubs, and other low growing plants and ferns. During the long days of the short Arctic summer many attractive flowers appear on the tundra.

Although there are large numbers of animals and birds in the arctic zone they belong to a limited range of species. Specimens of some of these, including the polar bear, reindeer and lemming, snowy owl, eider duck and ptarmigan, are shown here in the Arctic display.

Among the other interesting exhibits is a display illustrating the lifestyle of the Inuit and of the Lapps.

The Arctic is ocean surrounded by the continental land masses of North America, Europe and Asia. Close to the North Pole the climate is so cold that the Arctic Ocean is frozen at all times of the year and temperatures never rise above zero.

As there are no higher plants there are few animals living on the ice cap, and those that are there feed on other animals living in the sea beneath the ice. The most formidable of these, of course, is the polar bear.

Further south, between the ice cap and the coniferous forest zones, is the **tundra**. Here the average temperature of the warmest month is 10°C; summers are short and winters are long and dark.



Left: The Art of Taxidermy – three mounted animals.

Below: Detail from the Arctic and Tundra display, Natural History Gallery.



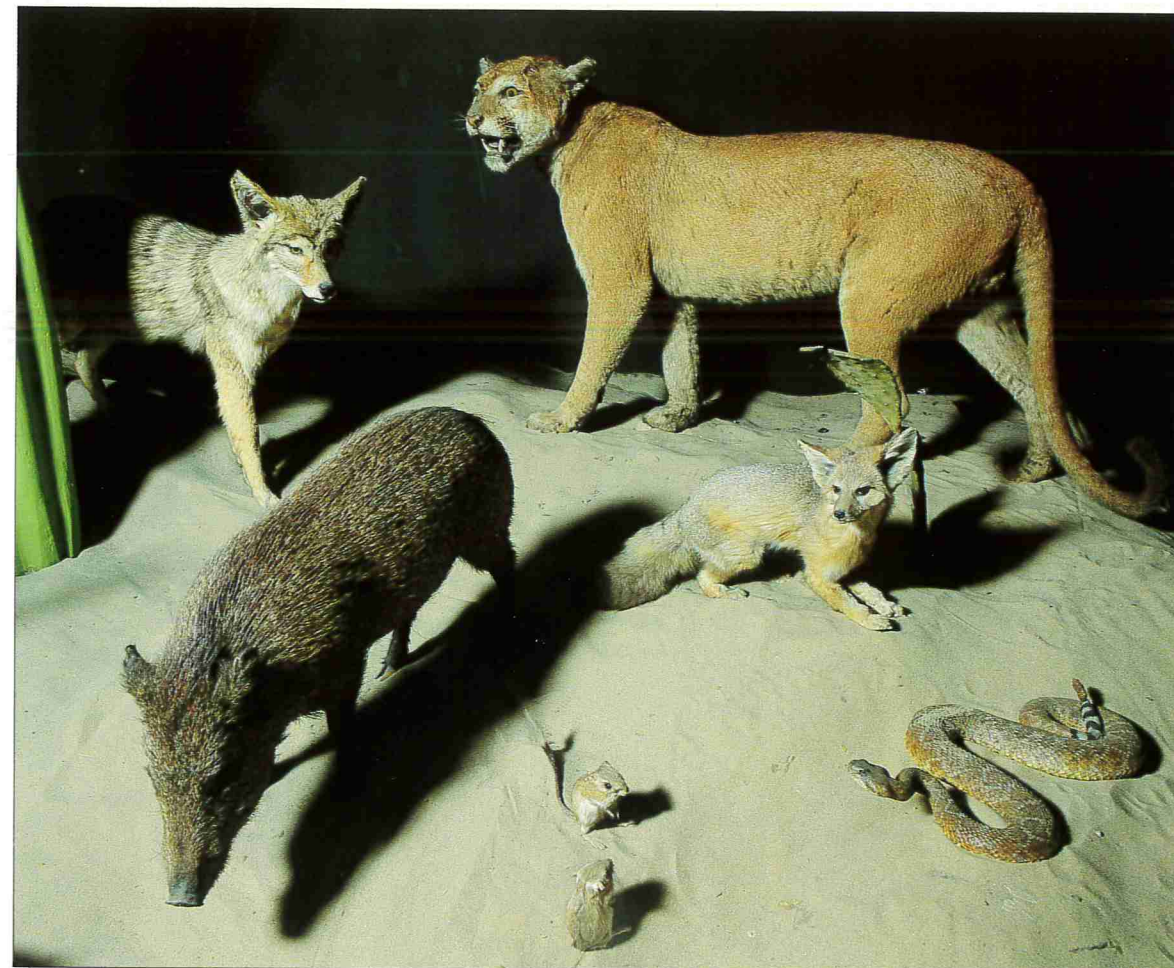
Detail from the Coniferous Forest display, Natural History Gallery.

The Coniferous Forest zone extends throughout the northern continents between the tundra and the deciduous forests. These areas of the world are characterised by long cold winters and short summers.

Norway spruce, Siberian larch, and Scots pine are among the forest trees and where these conifers grow close together branches and evergreen leaves form a dense overhead canopy. Little light penetrates and few plants can grow underneath. In clearings where sufficient light can penetrate, a variety of plants produce a thick undergrowth on the forest floor. Such clearings vary in size but are common throughout the forest zone and support small deciduous trees, shrubs, and patches of open grassland.

For about eight months of the year the ground is frozen and covered with snow, and the air is often still and bitterly cold. Many forest animals have adapted to survive this very cold season. Some small mammals move around in search of food under the snow layer, while others hibernate.

In spring the snow melts leaving the forest dotted with lakes and swamps, and during the short summer the insect life emerges. Insects play an important part in the life of coniferous trees and though not great in variety the insect species which feed on the trees thrive in large numbers. Wood ants, wood wasps, hornets and beetles are common, and there are numbers of moths and butterflies. These insects are eaten by birds and small mammals and so in turn form an important link in the forest food chain.



A north American desert scene at night, Natural History Gallery.

Hot Deserts cover 14% of the land surface of the earth and are normally found in the tropics. The annual rainfall is always below 250 mm and daytime temperatures are high, exceptionally reaching 58°C.

Rain evaporates quickly from the desert surface and vegetation is limited to plants which can survive prolonged drought. Some, like the saguaro cactus, have a widespread network of shallow roots which soak up rain as soon as it penetrates the ground. The mesquite tree by contrast sends its roots down 30 metres to reach underground sources of water. Other plants produce seeds which can survive for years in the dry desert soils. When rain eventually falls they will sprout, flower, produce new seeds, and die, all within six or eight weeks.

Desert animals also have developed ways of coping with the problems of drought and heat. They are able to conserve water within their bodies and many smaller animals survive on moist foodstuffs such as cacti and other succulents. Larger, carnivorous animals obtain water from the liquid present in the bodies of their prey. Many desert animals seek shelter from the fierce sun by day and are active only at night. This display shows a North American desert by moonlight, with mounted specimens of many nocturnal creatures.



Tropical Grasslands, known as **savannah**, form a zone between hot deserts and tropical rain forests. These wide grasslands with thorn scrub and open woodland are found in South America, Africa, and Australia. The annual temperature ranges between 21°C–25°C and so it is hot all year round. The most marked seasonal change occurs with the summer rainfall which brings a flush of new vegetation.

The savannah display shows animals and birds typical of Africa. Among them are zebra, wildebeest, dik-dik, and leopard, crested crane, malibu stork, black-shouldered kite, and long-tailed widow bird.

Summer in South Africa brings torrential rain for a few months. Migrant

birds from Europe flock to the lush savannah and the vast herds of game feed on the open short grass plains. For the rest of the year these herds constantly migrate in search of new pastures. Savannah life depends on seasonal patterns and many insects and plants are seen only in the time of plenty following the rains.

The African savannah is home to the mound-building termites, and also to the disease-carrying tse-tse fly. The life cycles of both these insects feature among the exhibits. Other interesting specimens include the Goliath beetle, a giant stick insect, and a variety of attractive savannah butterflies.

Rainforests occur in the tropics wherever annual rainfall exceeds 2000 mm with little seasonal variation. Temperature, too, is very constant with a daytime average of 27°C and with over 95% relative humidity.

Although these lush steamy jungles occupy less than a hundredth of the world's surface they contain most of the world's plant and animal species. Over 60% of all flowering plants live in the rainforest and these are often very different to the plants of the temperate zones. Many are members of the orchid and pineapple families. Several familiar houseplants, such as the Swiss cheese plant and the parlour ivy, originate in the tropical rainforest.

To compete for light, forest trees grow tall and straight branching out only when they reach the canopy.

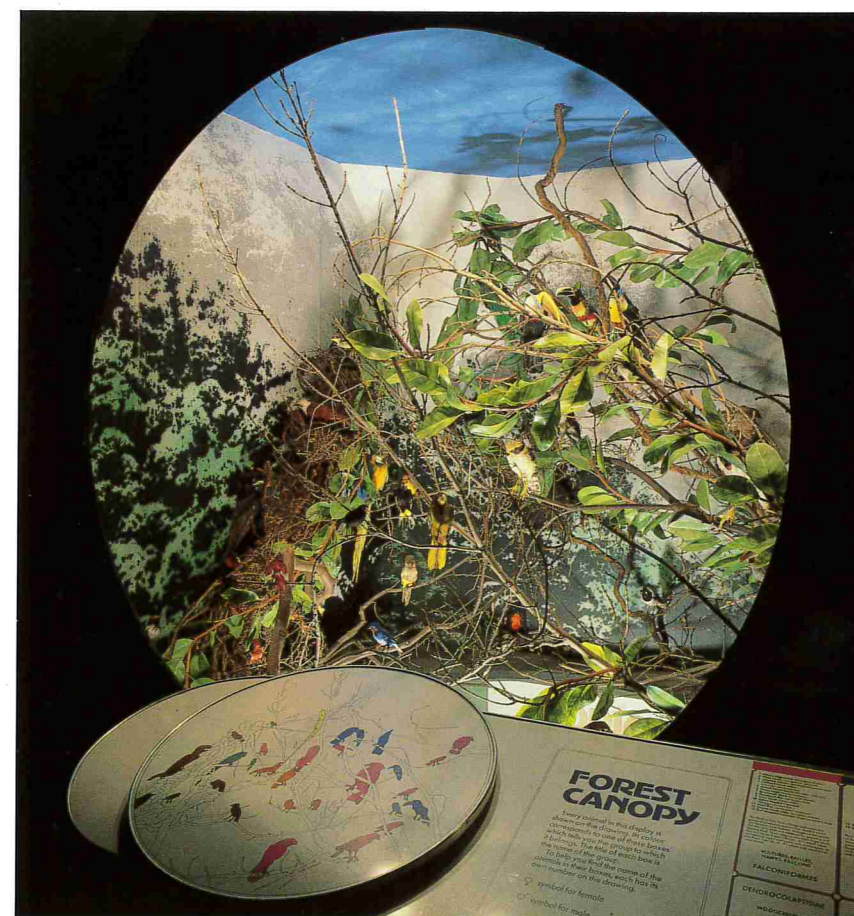
This splendid rainforest display is on two levels and gives the opportunity to identify a large number of animals and

birds on both the forest floor and the tree canopy. Also on display you will find giant snails, army ants and hummingbirds. Snakes and insects of all kinds are abundant in these tropical jungles; bright iridescent blue butterflies and beetles in great variety.

Other exhibits provide a wealth of interest and include information on the lifestyle of some tribes of South American Indians.

The forests of South America are one of the world's greatest resources. Two-thirds of the plants and animals in these forests are still unknown to science and most are found nowhere else in the world.

Every year an area of forest the size of Yorkshire is deliberately destroyed for ever. It is estimated that in thirty years these enormous forests may have completely disappeared. Can the world afford to pay this price for progress?



Tropical rain forest canopy,
Natural History Gallery.

FIRST FLOOR

THE HUMANITIES GALLERY

EGYPT & THE NEAR EAST

MEDITERRANEAN CIVILISATIONS

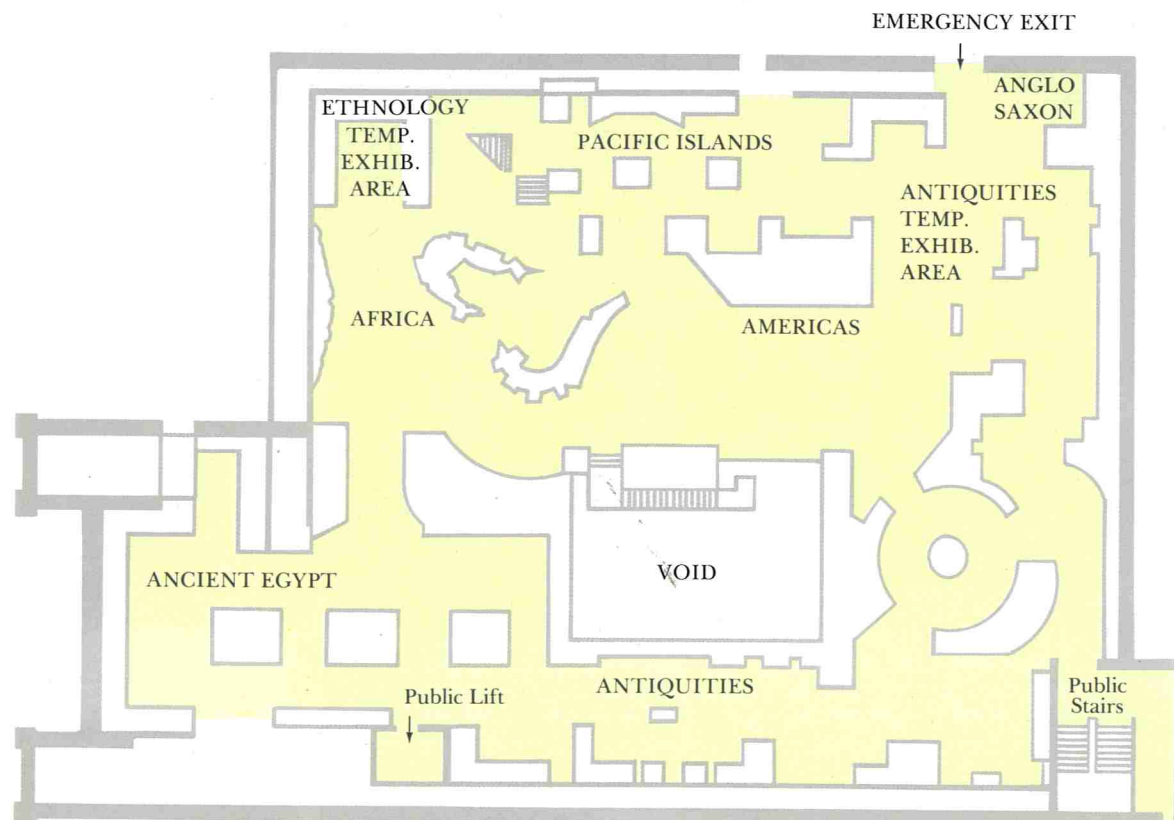
THE INCE BLUNDELL COLLECTION

AFRICA

PACIFIC ISLANDS

AMERICAS

ASIA



Mummy of young woman. Egypt, Roman period. This woman was about nineteen when she died. The head was remodelled with resin to give it a realistic shape, and the eyes and mouth were painted.

THE HUMANITIES GALLERY

The Humanities Gallery on the first floor of the museum is devoted to the study of people and their widely differing art, life-styles and customs. It contains collections drawn from many parts of the world and covers an impressive time span. Here you will find objects from ancient Egypt, dating from as long ago as 4000 B.C., and others, perhaps made within the last one or two hundred years, from countries as diverse as Nigeria and New Guinea.

This gallery is under the care of the museum's Department of Archaeology and Ethnology. It is divided into two areas. In one the Antiquities are displayed: everyday items or artistic treasures from ancient civilisations. The theme of the other area is Ethnology: the study of peoples and cultures from around the world, and specifically Africa, the Pacific Islands and the Americas.

When Joseph Mayer gave his collection to Liverpool Museum in 1867 it numbered around 15,000 items and formed the basis of most of the collections in the Humanities Gallery today. British antiquities were one of Joseph Mayer's great interests and the famous seventh-century Kingston brooch was part of the collection excavated from Anglo-Saxon cemeteries in Kent by the Reverend Bryan Faussett, which Mayer bought in 1854. The museum's collection of British archaeology has been added to in recent years by museum staff. This archaeological fieldwork has identified dozens of new sites in the local area and has added many more objects to the collection.

The largest single group of antiquities is the Egyptian collection which, despite severe losses caused by the Liverpool blitz

in 1941, still contains several thousand items donated by Joseph Mayer. This collection was enlarged during the late nineteenth and early twentieth centuries when Liverpool Museum subscribed to various excavations undertaken in Egypt.

Notable collections of Greek and Roman antiquities have been acquired by the museum since 1950, greatly enhancing the classical sections. And, in 1959, the museum received a very significant donation in the Ince Blundell collection of classical sculpture.

The Kingston Brooch. Found at Kingston Down, Kent, in 1771 the brooch is made of gold set with garnets, blue glass and shell, it dates from the sixth to seventh centuries A.D.



Right: Gope figures.
Papuan Gulf.

Appliqué thang-ka. Tibet,
nineteenth century. The Abbot of
Dharmarajas is seated in a chair,
with flanking lamas and monks
and a table of ritual implements
before him. A thang-ka is a
religious scroll-painting hung in
Buddhist monasteries in Tibet.



The Liverpool Museum antiquities are highly regarded in both national and international terms and provide a rich resource for research and for loans to other museums. New acquisitions are few and far between: only very special or rare items are added to the collection.

The Ethnology collections take us to very different parts of the world, illustrating a diversity of traditions and art forms. These collections are of considerable national importance and, like the antiquities, are widely used for display, research, and for exhibitions, particularly overseas.

Much of the Ethnology material was acquired between 1890 and 1930 by many individual travellers, which accounts for the wide variety of artefacts. Up to half of the items arrived on board ships docking at the port of Liverpool. This is evident in



the African collection where some two thousand objects were donated by the chief engineer of one of the shipping lines plying between Liverpool and West Africa. The African displays concentrate on West Africa, particularly Nigeria.

Other parts of the world from which artefacts have been collected include countries of Central and South America, North America and the Arctic. There are large collections from New Guinea, Fiji and the Solomon Islands, as well as a small but significant contribution from Australia and New Zealand. The Oriental collection is one of the largest in the country with objects from China, Japan, India, and Tibet. The mainland and islands of south-east Asia are well represented, too, with small collections from countries such as Burma, Malaya, Borneo and Indonesia. Only a small amount of this material is on display.

Much of the department's collection is used primarily for research and teaching purposes rather than for display. Fragile material is also kept in store to protect it against damage and decay; even the lights on the gallery have to be kept dimmed to protect some of the textiles and more delicate items. Most of the significant items, such as the Egyptian mummies, the Kingston brooch, or the Benin Bronzes, are on permanent display. In addition, temporary exhibition areas within the Humanities Gallery provide an opportunity to see changing displays drawn from the stored collections.



EGYPT & THE NEAR EAST



The oldest objects in the Egyptian collection date from around 4000–2600 B.C. Among them are dishes, bowls and jars made from stone, early examples of one of the most characteristic products of ancient Egyptian craftsmen.

A number of small display cases contain a fascinating collection of jewellery, cosmetic items, decorative glass vessels, and toys, dating from around 2133 B.C. onwards. Of special note is the small wooden figure of a Nubian carrying a jar. This outstanding piece dates from about 1350 B.C.

In the Old Kingdom, 2686–2181 B.C., the walls of the tombs of important officials were carved with scenes of daily life. This was to ensure that a similar way of life would continue for the dead person in the underworld. Later, in the Middle Kingdom, 2133–1786 B.C., wooden models were also placed in the tombs. Those on display include boats with oarsmen and a scene of butchers and brewers.



Model ship with oarsmen.
Beni Hasan, Egypt. Ancient
Egyptians put these models in
their tombs. They believed that
magic turned them into real boats
to transport the dead person
along the rivers of the after life.

Painted wooden panel from a
coffin. Egypt, New Kingdom,
c. 1400–1200 B.C. Osiris, Lord
of the Underworld, is shown as a
King, surrounded by other gods
and symbols.

Bronze figure of Bast.
Egypt, twenty-sixth dynasty –
Ptolemaic c. 664–30 B.C. Bast
was the ancient Egyptian cat
goddess worshipped at Bubastis in
the Delta. Here she is shown
seated, with ears pierced and one
gold earring.

The civilisation of ancient Egypt under the rule of the Pharaoh, a king who was also a god, lasted for nearly 3,500 years. As early as 3,600 B.C. the inhabitants of the fertile Nile valley had established a properly organised agricultural system. According to later written sources the districts in the north of the country and those in the south banded together to form the two separate kingdoms of Upper and Lower Egypt. In about 3100 B.C. the king of Upper Egypt, perhaps Narmer, or the legendary Menes, unified the two lands to form one kingdom.

We know little of the historical events of this early period but objects found in the tombs of kings and courtiers, and in the desert graves of poorer people, point to a community of skilled Egyptian craftsmen prospering under a stable government.

Pair of painted wooden legs in the form of lions. Egypt, New Kingdom, c. sixteenth to thirteenth centuries B.C.



There are many interesting items from the New Kingdom, 1567–1085 B.C.; a time when the skills of Egyptian craftsmen were at their height. Here you may see vases made from glass and pottery, and examples of decorative tiles from the palaces of Akhenaten and Rameses II.

You will find references to a number of the Pharaohs here in the gallery. A large block of carved granite shows the head of Rameses II, with his titles carved alongside. On a sandstone relief are the face and titles of Tutankhamun, while a small painted panel depicts Amenophis I as a sphinx. In particular, notice the double-sided gold signet ring of Amenophis II.

At the end of the gallery are several coffins decorated with many hieroglyphic symbols and painted scenes. Here you may see the coffin and mummy of Pedumun, a sailor who was chief navigator of the bark of Amun. The scene painted on this coffin lid represents the 'Weighing of the Heart' of the dead person.

Also in this part of the gallery is a series of small displays which illustrate some of the beliefs and traditions associated with embalming and the burial of the dead. On display are a variety of ka statues and ushabti figures, and many amulets and protective charms. Notice the frequent use of the Eye of Horus, the falcon god, and the scarab beetle, symbol of the creator sun god. The Egyptians had many different gods and a separate display is devoted to this subject.

The Egyptian scribes were responsible for all matters of state administration and so their work was vital to the efficient running of the country. This display illustrates many aspects of the scribes' work. Notice the section from the 'Book of the Dead', and also the papyrus manuscript 'Mayer B'.



Servant carrying a lotus jar. Egypt, late eighteenth dynasty, c. 1350 B.C. This ebony figure of a Nubian servant was probably a container for cosmetics. Originally it was fitted with a lid, perhaps of ivory.

The ancient Near East has been called the cradle of western civilisation. To its peoples we owe the invention of agriculture, the wheel, writing and the alphabet. The world's first cities developed in Mesopotamia between 4000 and 3000 B.C. and ancient Near Eastern art varies with the degree of Mesopotamian dominance. Images of people and animals feature strongly in the design of artefacts for daily use and ceremonial purpose. In this display, 'Images from the Ancient Near East', you may see a wide variety of objects, particularly bronzes, from Mesopotamia, Anatolia, Syria, and Persia.

MEDITERRANEAN CIVILISATIONS

The island of Cyprus was an important land-mark to the sea-borne traders of the ancient world. As early as 5800 B.C. links were established between Cyprus and mainland Anatolia and excavations have revealed the influence of successive civilisations.

As metal working developed in the ancient world the rich deposits of copper found in western Cyprus assured the island's prosperity and ritual bronze tripods, such as the one displayed here, were among the outstanding achievements of Cypriot bronze workers of the twelfth century B.C.

Of great importance is the limestone sculpture known as the Priest King. Excavated at Kouklia in 1951, it dates from around 525 B.C. and is thought to depict the head of a king of Palaepaphos, who was also high priest of the goddess Aphrodite.



The Minoan civilisation was based on the island of Crete where life centred around several large palaces of which Knossos was the most famous. The Minoans dominated the Aegean from about 2000 B.C. and built up a powerful trading network. Among the Minoan objects on display is a necklace with a papyrus flower pendant, reflecting trade with Egypt. Of special interest is the collection of seal-stones.

Head of Priest King. Kouklia, Cyprus, c. 525 B.C. This limestone head is thought to depict the king of Palaepaphos, who was also the High Priest of the goddess Aphrodite. He wears a combination of Assyrian helmet and Egyptian double crown.



The Mycenaeans settled in mainland Greece and gradually infiltrated Crete. They gained power in about 1400 B.C. after a natural disaster, possibly massive tidal waves, destroyed the Minoan palaces. Mycenaean culture declined suddenly a century later. A short bronze Mycenaean sword may be seen here, along with the stylised models of goddesses and bulls that are typical of Mycenaean pottery.

The invasions of the Dorian Greeks caused great disruption and many people fled to Asia Minor and the Greek islands. By 800 B.C., after a period of which little is known, a simple, urban society began to emerge; scattered communities that were the forerunners of the Greek city-states.

Here in the Humanities Gallery a series of displays illustrates many interesting aspects of Greek history and culture. Greek art has been divided into four periods:

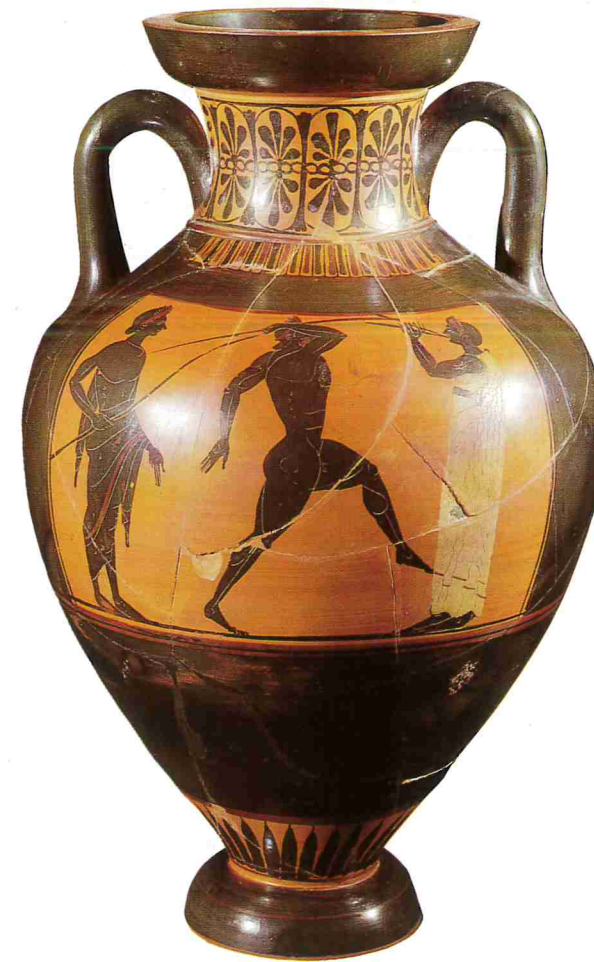
Geometric	900–700 B.C.
Archaic	700–480 B.C.
Classical	480–330 B.C.
Hellenistic	330– 50 B.C.



Greek mythology case,
Humanities Gallery.

Geometric art takes its name from the patterns used in pottery decoration. Bronze and terracotta figurines were also made, and horses, symbols of wealth and status, were a favourite subject of Geometric art.

The Archaic period saw the spread of Greek culture throughout the Mediterranean. The Greek cities enjoyed fine works of art; buildings, paintings and large-scale sculptures were produced although few have survived. Many small bronze statuettes have been found though most were originally the more durable parts of a variety of bronze vessels, such as the bronze bowl handle on display. Greek craftsmen worked with a wide range of materials and here you can see flasks for perfumed oil made of alabaster imported from Egypt.



Panathenaic amphora. Greece,
c. 515 B.C. Panathenaic
amphorae are oil jars, awarded as
prizes at the games held in
ancient Athens every four years.
This vase depicts a javelin
thrower, his trainer and a youth
playing a flute.

Pottery was made throughout the Greek world but Athens and Corinth were the leading centres. Before 700 B.C. a wide variety of pottery shapes, each intended for a particular purpose, had been developed, and these shapes remained in use for centuries. The displays include fine painted vessels in both Black Figure ware and the Red Figure ware which superseded it around 530 B.C. On display are vessels for wine, water, and other uses. Notice the two unusual drinking cups in the form of horses' heads.

Black Figure ware continued to be made in Athens for the special amphorae which were filled with olive oil and given as prizes at the Festival of Games. One side of the vase showed the goddess Athene, while the reverse was decorated with a sporting scene. There are several very fine examples in the gallery, dating from 550–500 B.C.,

with scenes including javelin throwing, boxing, and chariot racing.

The Classical period was a time when patronage of the arts increased and many large-scale works were produced. Among the greatest was the Parthenon in Athens with its fine architecture and sculptures. The Greek gods and heroic figures feature strongly in Classical art, and a display case is devoted to the subject of Greek mythology.

During the Hellenistic period, between the death of Alexander the Great and the rise of Roman power, Greek influence extended over large areas of the non-Greek world and, consequently, Greek art was influenced by international ideas. Royal and private patronage continued to increase with great demand for monumental work and portraiture. Jewellery was also in demand and on display are examples of goldwork from the Hellenistic period.

The Crucifixion and the Three Marys. Ninth century A.D. This ivory panel was originally on the cover of a religious book. The French Emperor Charlemagne encouraged his court artists to produce such work.

Other displays show objects made by the Villanovans and the Etruscans from around 850 B.C. onwards. The Villanovans were Iron Age inhabitants of northern Italy and later the powerful Etruscan civilisation developed from the Villanovan village communities.

In 590 B.C. the small city-state of Rome freed itself from the rule of the Etruscans. By 300 B.C. Rome controlled Italy and in later years went on to take over the Hellenistic Greek Kingdoms. The Roman Empire had reached its full extent by A.D. 100 and during the following century was at the height of its power and prosperity.

Roman art followed two distinct themes; scenes from Greek mythology continued to feature alongside the Roman preference for the portrayal of historical events. The state was chief patron of the arts and commissioned official works which showed the Emperor to advantage. On display are several portrait heads which include likenesses of the Emperor Marcus Aurelius from A.D. 170 and, from A.D. 130, the Emperor Hadrian.

The invention of glass-blowing around 50 B.C. in Syria brought great changes to the lengthy and costly process of glass



manufacture. Glassware became widely used for everyday items and on display are examples from Syria and others, like the blue perfume glass and the fine hanging lamp with bronze chains, made in Alexandria.

Lighting was by means of oil lamps which were made in pottery or bronze. The most elaborate on display is decorated with a scene of the harbour at Alexandria. The Romans made many fine objects in bronze including small statuettes similar to those of the Greeks and Etruscans. All kinds of goods were weighed on a steel-yard and balance. The weights used were often minor works of art and among those displayed the head of Hermes in his winged cap is of special quality.

The Romans had a well-organised system of currency and a wide selection of coins is on display. Coins carried portraits of the Emperors and were often struck to commemorate military victories or mark special occasions.

Pottery factories were established in many parts of the Roman Empire and the red gloss Samian ware was particularly popular as a fine tableware. In Britain, kilns in the Nene Valley near Peterborough produced fine pottery with a dark metallic finish. Hunting scenes were a favourite decoration and the hounds shown here are British greyhounds, famous throughout the Empire as hunting dogs.



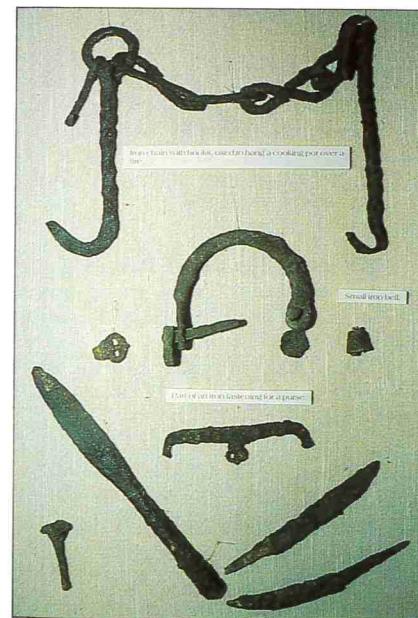
A late Roman/Coptic bronze oil lamp.

Jewellery was popular with the Romans and a variety of items is on display. The beautifully carved chalcedony head of Medusa dating from A.D. 250–400 would have been worn on a special breastplate by a high ranking army officer on ceremonial occasions.

Some of the finest examples of ivory carving date from the end of the Roman Empire and two very fine ivory diptychs of about A.D. 420 are displayed here. In a separate case you will find items from the museum's important collection of medieval and early Christian ivories.

The Copts were the Christian inhabitants of Egypt and they formed one of the earliest Christian churches which survives to the present day. These two display cases contain examples of Coptic textiles, stone carvings, and other small objects dating from A.D. 300–800.

The name 'Dark Ages' was once used by historians to describe the fifth and sixth centuries in Britain because so little documentary evidence survived. Even in the sixth century a Welsh monk called Gildas recorded the difficulties he had writing up Britain's history since all the books had either been burnt by the Saxons or taken abroad by their owners. In our own century, modern research, and particularly archaeology, has pieced together a much clearer picture of those times and the title Early Saxon is now used instead.



It was during the fifth century that the first Saxons from Europe settled in Britain. They became known as the Anglo-Saxons. Here you may read some of their history and see a variety of interesting exhibits which illustrate much of the Anglo-Saxon way of life, their customs and beliefs.

The Anglo-Saxons were great craftsmen. They had a proverb: 'If you have children teach them crafts so that they may earn a living'. Among the most important work was that of the blacksmith, working in iron. There were silver and goldsmiths, too, while a great many everyday objects were carved in bone. Anglo-Saxon women were skilled at shearing, spinning and weaving, and famed for their embroidery.

Gold, silver and precious stones have been found in the graves of pagan Anglo-Saxons, some of whom clearly were buried with all their treasured possessions. The collection of jewellery on display was excavated in the eighteenth century by the Reverend Bryan Faussett. It comes from the graves of several cemeteries in Kent and dates from the sixth and seventh centuries A.D. The Kingston brooch which is on display here is among the most important items in the museum's collection of antiquities. This gold and garnet disc brooch is one of the finest to be discovered and shows the beautiful and highly skilled work produced by some Anglo-Saxon craftsmen.



Anglo-Saxon metalwork and jewellery from Kent, excavated by Rev. Bryan Faussett in the eighteenth century.

Classical marble sculptures formerly at Ince Blundell Hall, Humanities Gallery.



THE INCE BLUNDELL COLLECTION

The 'Ince Athena'. A Roman copy of a famous Greek original of the fifth century B.C.



The Ince Blundell collection of marble statues, busts and reliefs, was formed by Henry Blundell between 1777 and his death in 1810. He acquired some 500 items which were kept in a special Pantheon and Garden Temple which he had built at Ince Blundell Hall.

At first Henry Blundell allowed anyone to view his collection, but in the early 1800s one of the statues was damaged and access was closed to the general public. For well over 150 years the Ince Blundell collection was available only to scholars and students.

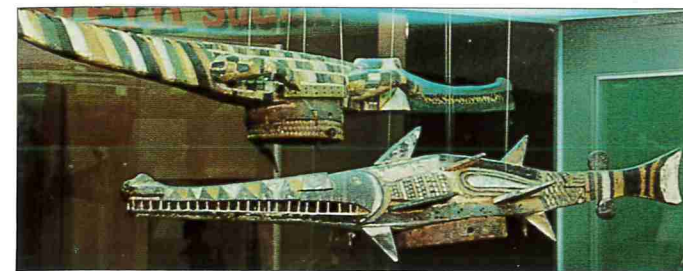
In 1959 Ince Blundell Hall was sold and the family generously gave the collection of Classical sculpture to the City of Liverpool. It is one of the museum's most important post-war acquisitions and about forty-five items are on display in the Humanities Gallery.

In the centre stands a fine statue of Athene, the Greek goddess of wisdom.

This is a Roman copy of a Greek original made by Pheidias in about 400 B.C. Many other characters from Greek mythology are represented, including Zeus, Heracles, Eros, and Apollo. Most elegant is the statue of Artemis, her shoulders draped with the skin of a deer and a quiver of arrows on her back.

There are a number of Roman statues and portrait heads. Several are of interest for their use of different colours of marble and particularly striking is the portrait head from A.D. 110, and also the black and white marble statue of a Roman lady from A.D. 140.

The term Classical sculpture describes works produced by Greek and Roman artists between about 650 B.C. and A.D. 450. Few complete Greek sculptures have been found but wealthy Romans collected copies of earlier Greek works of art and many of these have survived.



Ekkpahia head dress-masks representing water spirits. Ibo people, east Niger Delta and southern Nigeria.

AFRICA

Nigeria

The Benin Bronzes are an important part of the museum's collection and this display gives a wealth of interesting detail on the history of Benin City and the absolute rule of the Obas.



Among the later Bronzes is one from the eighteenth century showing a Benin soldier holding a flintlock musket, and, from the nineteenth century, figures of Obas.

Most of the African ethnology exhibits are from the Yoruba and Ibo peoples of Nigeria. The names Yoruba and Ibo (or Igbo) relate to large groups linked more by language than culture. Within these groups the people would speak of themselves not as Yoruba or Ibo but by the names of their individual village or other group affiliation.

On display are examples of Yoruba bronze work. The group of bronze figures on a stand may have been made for the cult of Oshun, the river goddess, while the bronze armlet and other items were part of the regalia of an Ogboni chief.

The art of casting bronzes by the lost-wax method was brought to Benin around A.D. 1400 from the Yoruba religious centre of Ife where it had been practised for at least 200 years. On display you will find a relief plaque, showing scenes of an historical event, which originally decorated the pillars of the inner court of the Oba's palace.

The Oba had right to possession of one tusk of every elephant that was killed. Many elephant tusks, carved and mounted in holders, similar to those on display, were buried with the Obas or on the ancestral altars in the courtyard of the palace.

From the Benin Early Period is a fifteenth-century bronze head with tribal marks on its forehead and a collar of coral beads. The bronze head of a Queen Mother is from the same period. Another fine piece is the early sixteenth century horse and rider.



Bronze portrait head of a Queen Mother. Benin, early sixteenth century.

Of special interest is the large and heavy Epa mask with its carving of a warrior on horseback. This would be worn, at annual festivals or funerals, on the shoulders masking the wearer's face. Notice the two little Ibeji figures carved to commemorate the death of twins.

Masks were carved for ceremonies of various Societies and religious groups, and the design and style relate to the gods and symbols of each group. On display is a four-headed mask of the Egungun Society who dance to honour ancestors. The Gelede Society dance to appease witches or ward off the power of female ancestors; a monkey biting a snake is a common humorous subject for Gelede masks.

The Ibo peoples are remarkable for the great diversity of art styles between villages and something of this diversity is reflected in the items on display. Here you may see

carved figures from village and personal shrines. One is from an Ikenga shrine to the 'power of the right hand'; man's capacity to cope with the material world.

The double-sided head dress masks painted white would be used in plays to oppose dark masks symbolising evil. Notice the face mask to the beautiful spirit maiden, and also the Elu mask with its hinged jaw and fibre veil.

The acceptance of Islamic doctrine and Koranic law, and the use of Arabic script for writing, brought African converts within a system of values and behaviour which stretched from north India to the Atlantic coast of Africa. This display traces some aspects of Islam in Africa. The full size model of horse and rider depicts a nineteenth-century warrior from Bornu in northern Nigeria.



Reconstruction of a nineteenth century Bornu horseman, northern Nigeria, Humanities Gallery.



Missionaries and Traders display, Humanities Gallery.

PACIFIC ISLANDS

New Guinea

The island of New Guinea, lying to the north of Australia, was opened to European contact by explorers, missionaries, and traders during the eighteenth, nineteenth and twentieth centuries. In the twentieth century fieldwork among the people, the recording of their way of life and the collecting of artefacts, has led to the development of modern ethnographic and artistic studies.

The New Guinea displays are contained within a representation of a Tambaran men's house of the Sepik River in the north-east of the island. Such houses were the meeting place for the men of the village and the centre of their religious life. Women were not allowed inside. Initiation ceremonies were performed in the house, and head-hunting raids were celebrated with days of festivity and dancing.

In the dim interior were stored ceremonial and domestic sculptures, the great drums, dance masks, stools, trumpets, spears and paddles, human heads and trophies of war. It was mainly in connection with the ceremonies held in the house that the mass of sculpture, remarkable for its vivid energy, was created.

Among the many examples on display are an orator's stool and ancestor figures. Notice the two flutes which were used to

evoke water spirit voices during initiation rites, and, also, the prow of a war canoe carved to resemble a crocodile. The crocodile was of great importance to the Sepik River people who regarded it as an ancestor figure.

Whilst there are several groups of people on the island, each with its distinctive culture, the people of the Papuan Gulf in the south-east were warriors and head-hunters, and some were feared as cannibals. A bamboo knife used to sever the head of a victim is displayed here, together with the head of a captured enemy, cleaned and padded with grass, kept as a trophy. It was the aim of every youth to become a successful warrior and to be recognised as an important man in his society.

A separate display reviews some of the eighteenth- and nineteenth-century missionaries and traders who made the journey to New Guinea. There are items typical of the equipment used by those early explorers and also examples of the native artefacts which they collected. They collected what they thought was interesting and unusual at the time. Hence the over-emphasis on sensational aspects such as head-hunting, and the lack of representation of women, who had a fundamental role in the economics of these societies.

Far right: Haida totem pole (left). North-west coast of America, nineteenth century. Pole in Kwakiutl style (right). Liverpool, 1984.

AMERICAS

Totem Poles of North West Coast America

Totem-poles vary greatly in design and are carved with emblems or symbols which have a special significance to the original carvers and owners. These emblems are called totems; hence the name totem-pole.

The larger of the two on display was carved by the Haida people of British Columbia and has been in the museum's collection since 1901. It originally served as an entrance to a house.

The totem-pole on the right is in the Kwakiutl style and was carved on site at the International Garden Festival in Liverpool in 1984 by Richard Hunt, a Kwakiutl artist.

ASIA

Kites

Suspended from the ceiling are three large rigid-frame kites that were made by the Liverpool kite artist Da Bey Feng for the International Garden Festival in 1984. The designer chose a carp, butterfly, owl, and swift to symbolise summer and prosperity, and to represent the continents of Asia, Europe, Africa and America.

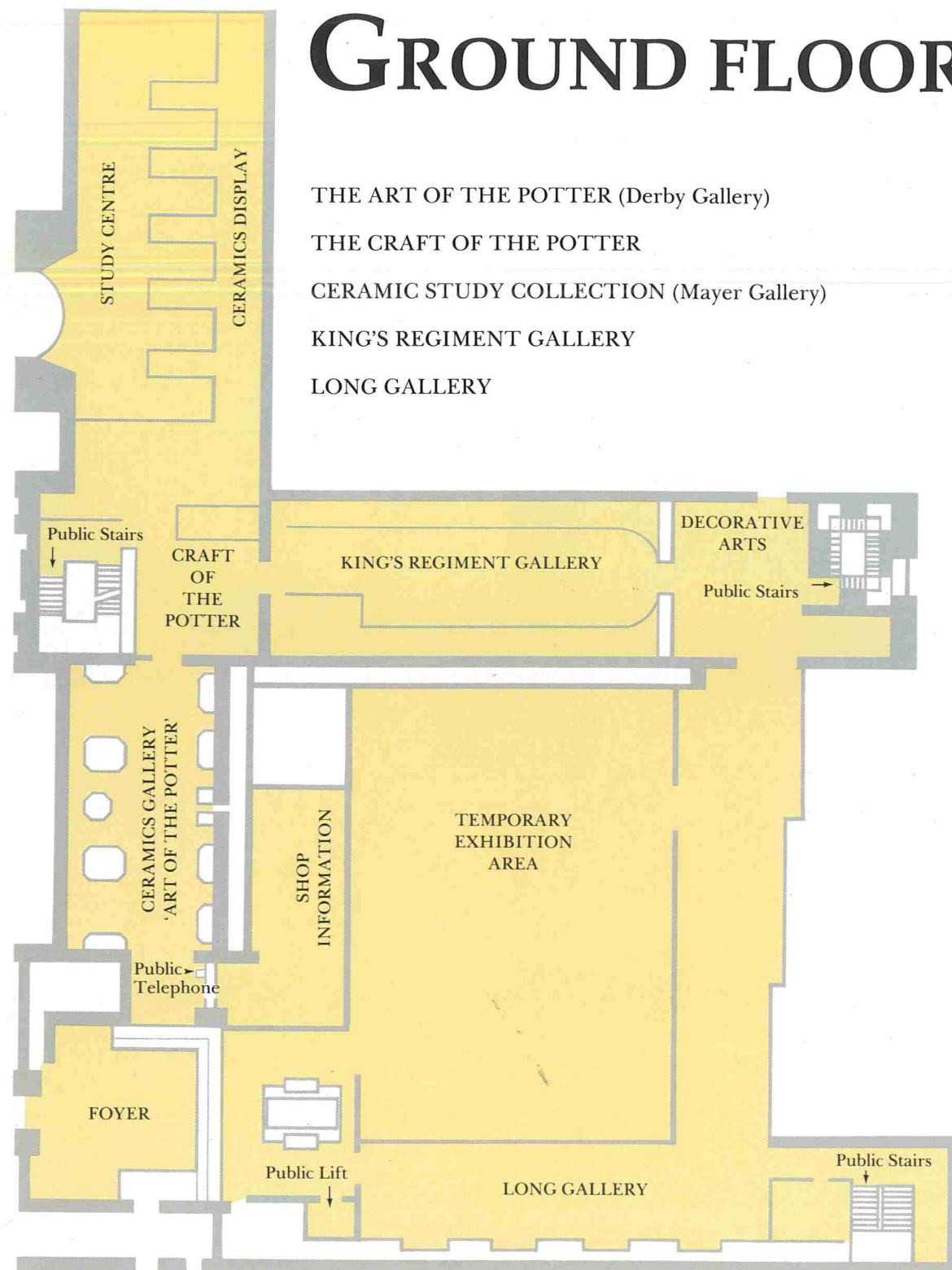
Today, kite making and flying are a lasting source of amusement to adults and children world wide.



Kites made by Da Bey Feng, Liverpool, 1984.



GROUND FLOOR



THE ART OF THE POTTER (Derby Gallery)

THE CRAFT OF THE POTTER

CERAMIC STUDY COLLECTION (Mayer Gallery)

KING'S REGIMENT GALLERY

LONG GALLERY

THE ART OF THE POTTER



In the **Derby Gallery** you will find the **Art of the Potter** exhibition which was completed in 1986. Here you may see some of the most interesting and important items in the Liverpool Museum collection of European and British ceramics. A series of ten large tableaux traces the history and development of European and British pottery from the Middle Ages through to the work of the present day craft potter. Each tableau has its own distinct theme and character, and the settings are enhanced by the inclusion of contemporary items, such as furniture or glassware, from the Decorative Art Department's wider collections.

This imaginative form of display draws the interest and may prompt you to select a few favourite items among the many treasures that wait to be discovered.

At the side of each tableau you will find an information panel identifying the items on display. Further details are available from the two computer terminals here in the gallery which provide information on the exhibits and on the subject of ceramics in general.

In the centre of the gallery stands a magnificent life-size Minton majolica peacock made around 1873–1880. The peacock stands on a base resembling black rock, with toadstools and trails of blackberry and ivy. The original was modelled by Paul Colomera and this example was acquired by the Museum in 1891.

Notice, too, the various tile panels on the walls. The blue and white porcelain tiles are by Copeland and date from 1847 to 1855. Particularly attractive are the Four Seasons panels made by Doulton & Co., of Lambeth, in 1880–1884.



Minton majolica peacock, c. 1873–1880.

Left: The 'Art of the Potter' Exhibition (detail) – (Derby Gallery).

The 'Art of the Potter' Exhibition showing computer terminals (Derby Gallery).



The Middle Ages & the medieval tradition

Right: 'The Middle Ages and the medieval tradition' ('Art of the Potter', Derby Gallery).

In medieval Europe pottery was a humble product providing the jugs and cooking pots of the peasantry. By the late thirteenth century lead based glazes and efficient kilns were in use producing tiles and a wide range of wheel thrown products.

Central to this tableau is a mid-fifteenth-century English oak chest. Among the items displayed are thirteenth-century floor-tiles and early German stonewares. The watering pot complete with rose was made in sixteenth-century London and used to sprinkle rush floors to prevent dust. The two large signed chargers are examples of the slip decorated lead-glazed earthenware developed in Britain during the 1600s. Notice the earthenware jug excavated in Liverpool in 1965, and also the unusual 1575–1625 firedog from the West Country.

Figure Group: Ewe and Lamb.
Tin-glazed earthenware, probably
Liverpool c. 1765.



The tin-glaze tradition

The use of oxide of tin as an earthenware glaze material was introduced into Europe by the Arabs during the eighth century. It was given a variety of names in different countries, *Maiolica* in Italy, *Faïence* in France, but in the Low Countries and in Britain it became known as Delftware.

This display contains examples of every variety of European tin-glazed ware, from Italian maiolica to Liverpool delftware, and also includes some fine Venetian glasswares. The semi-circular wall cistern decorated with grotesques was made in France and painted by Jean-François Pelloquin. The group of sheep with a lamb on a green base is English delftware and was probably made in Liverpool around 1765, while the moulded delftware head and shoulders of a young boy is Dutch and dates from 1665 to 1720.



White gold~porcelain in Europe

In Europe the first true porcelain was produced in 1708 by Johann Friedrich Böttger, and in 1710 the Meissen Porcelain Factory was founded. By the mid-eighteenth century porcelain was made all over the continent.

This tableau, based on the Porzellanzimmer in the Japanese Palace at Dresden, contains a wealth of beauty and interest. In the centre you will find a magnificent Meissen travelling breakfast service dating from 1725 to 1730. There are two Sèvres plates, one with a vibrant apple green border, the other in turquoise and gold. A small stoneware teapot with an incised pattern is an example of Johann Böttger's own work.

The moulded porcelain bust of George II is unmarked but was probably made in Liverpool in 1755–1760. Two other items made in Liverpool around the same period are a dancing figure and the particularly attractive small figure of a seated nun. Notice, too, the very finely made *nécessaire* of shagreen with silver mounts and fittings and Chelsea porcelain bird stoppers.



Nécessaire c. 1750.

'The mystery of the stone ware'



In 1672, John Dwight was granted a patent to manufacture stoneware in England and his pottery competed successfully against the salt-glazed vessels which had been imported from Germany for some 300 years. The unique John Dwight figure of Jupiter forms the centre-piece of this tableau, which is a reconstruction of a 1670s design by Jean le Pautre.

In the early 1700s the popularity of tea and coffee drinking led to a demand for fine tablewares, and among the examples of stoneware are a wide variety of tea and coffee pots. Here you may see a teapot in the form of a beehive, and another, in red stoneware, hexagonal in shape with moulded decoration of Indian figures, and a rabbit knob. The white stoneware teapot decorated with classical figures and blue bands was made in Staffordshire and was part of Joseph Mayer's collection. The most unusual is the bear jug made in Staffordshire 1725–1775; its body forms the jug, and its head, the cup.

Left: The 'The mystery of the stoneware' ('Art of the Potter', Derby Gallery).

A new Etruria - the age of Wedgwood



Right: 'A New Etruria - the Age of Wedgwood' ('Art of the Potter', Derby Gallery).

'Rich & Costly' ('Art of the Potter', Derby Gallery).

The eighteenth-century rediscovery of Classical art frequently became identified with ancient Etruria. When Josiah Wedgwood opened his new factory in 1769 he named it ETRURIA; a significant event in ceramic history.

The setting for this tableau is a reconstruction of Josiah Wedgwood's London showroom in about 1810. It contains a very wide variety of Wedgwood products and includes a number of important items. Of particular interest is Liverpool Museum's copy of the famous Portland Vase in white and black jasper ware. There is also the Homeric Vase with its decorative panels designed by John Flaxman. Notice, too, the Egyptian influence in the white and green jasper ware canopic jar and lotus vase, and also the fine rosso antico inkstand.



Rich & costly

Josiah Wedgwood was a leading figure in the expansion of Britain's pottery trade during a time when both production and export increased greatly. Liverpool was one of the busiest sea ports and pottery goods were shipped not only to the Continent but to the East and West Indies, and to America.

This tableau gives some idea of the Liverpool dockside in about 1832 and shows how pottery was packed into crates for transport to both foreign and home markets. The Herculaneum Pottery was one of the largest exporters and there are several Herculaneum items on display, including a moulded bust of George Washington and a very large creamware jug. Notice the large straight-sided mug decorated with a commemorative print of Lord Nelson and the Battle of Trafalgar. The inside of this mug is worth a second glance.

Of special interest is the selection of printed delft tiles; they were made in Liverpool and are only part of the museum's large collection.



Eclecticism & Revival

Continuing economic growth during the mid-1800s led to a time of expansion in the potteries. As well as maintaining a large foreign and colonial export trade, manufacturers had to face the challenge of imports from equally fast developing factories abroad.

In this tableau you will find a great variety of items reflecting the extravagance and diversity of the Victorian era. The moulded earthenware plaque with high relief decoration of reptiles and fish in dark coloured glazes is after the sixteenth-century rustic-style work of Bernard Palissy. A slip cast figure of Robert Stevenson is in parian porcelain and dates from 1859. From the same time is the large white glazed cheese dish and cover with relief, moulding in the Gothic style, made by James Edward and Son of Burslem. The elaborate porcelain wall sconces are German and date from 1870 to 1900. Notice the attractive small white and grey porcelain plaque, with decoration of cherubs, designed by Leon Solon in 1900.



'Eclecticism and Rivals' ('Art of the Potter', Derby Gallery).

Egg cups and stand, creamware, Wedgwood c. 1770-1810.





Above left: 'The artist potters' ('Art of the Potter', Derby Gallery).

Above right: 'The studio potters' (detail) – ('Art of the Potter', Derby Gallery).

Right: Dish, beaten copper. John Pearson 1893.

The artist potters

The ideas of John Ruskin and William Morris strongly influenced many potters from the 1860s onwards. Their rejection of industrialism and mass production in favour of the value of handwork and the importance of the maker and artist encouraged the setting up of small independent potteries.

One such was that of the Martin Brothers of Southall in Middlesex and you will find a number of their products in this tableau, including the flattened oval flask in grey with a design of brown crabs on a combed ground, and the row of small vases inspired both by natural forms and by Japanese decorative art. The relief plaque showing the working of their pottery was also made by the Martin Brothers. The large, silver rimmed, stoneware jug was made by Doulton & Co., and the unusual fish-shaped spoon warmer by Della Robbia of Birkenhead.

The fabric used in this tableau was designed by William Morris & Co. in 1880. William de Morgan, another Pre-Raphaelite, worked with William Morris and his designs may be seen on six of the tiles on display.



The studio potters

At the turn of the century, art directors, designers, and chemists played an important part in pottery making, experimenting with glaze materials and firing techniques. Potters worked to achieve harmony between the form and decoration of pottery in accordance with the processes and materials used. This was the beginning of the modern craft tradition.



The craft potter

In founding the St. Ives Pottery in 1920, Bernard Leach set a lasting example. The practice of handcraftsmanship and a new appreciation of traditional skills and products became a way of life embracing strong ethical and spiritual values.

This final tableau displays the work of a number of craft potters. In particular notice the work of David Leach, and of the Japanese potter, Shoji Hamada, who worked with Bernard Leach. Also on display are a vase and bowl made in about 1980 by Lucie Rie who has achieved international fame as a potter.

You will find several examples of Bernard Leach's own work in this tableau, including a tall, dark glazed vase, and a stoneware tile with a primitive design. The large dish with slip-trailed decoration, one of his earlier works, revives an older tradition; before leaving the gallery compare it with the seventeenth-century slip-trailed dishes in the first tableau.

Bernard Leach is regarded by some as the undoubted leader of the twentieth-century craft pottery movement. It is his words which feature at the entrance to the **Art of the Potter** exhibition:

'The pot is the man, and it is held together by traditions imbedded in a culture'.

Below: Vase, stoneware. Lucie Rie, 1980.



Below left: Charger, slipware, Bernard Leach 1926.

'The Craft Potter' (detail) – ('Art of the Potter', Derby Gallery).



THE CRAFT OF THE POTTER

From the seventeenth century onwards there were many small potteries operating in Lancashire and North Wales, producing the various coarse wares used in everyday life, from cooking vessels and table wares to tiles and chimney pots. These potteries relied on natural resources and were set up in areas where raw clay, running water and fuel were readily available. Transport systems, by road and water, giving easy access to markets were also of great importance.

During the eighteenth and early nineteenth century Liverpool was a leading pottery centre producing large amounts of fine table ware and decorative items, mainly for export. Coarse wares, typical of the small country potteries, were also

produced in Liverpool factories and other pot houses in Merseyside. By this time, of course, many improvements in production methods had been introduced; the forerunners of the precise technology and mass production of the present day.

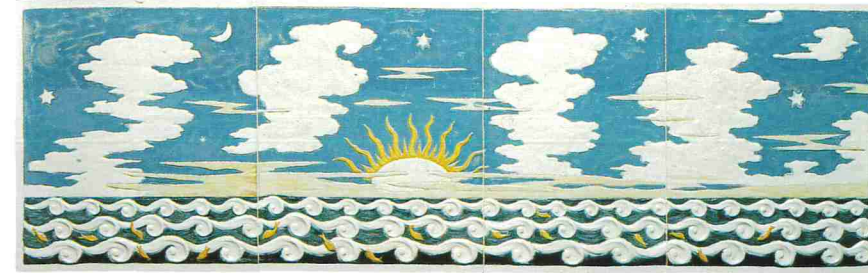
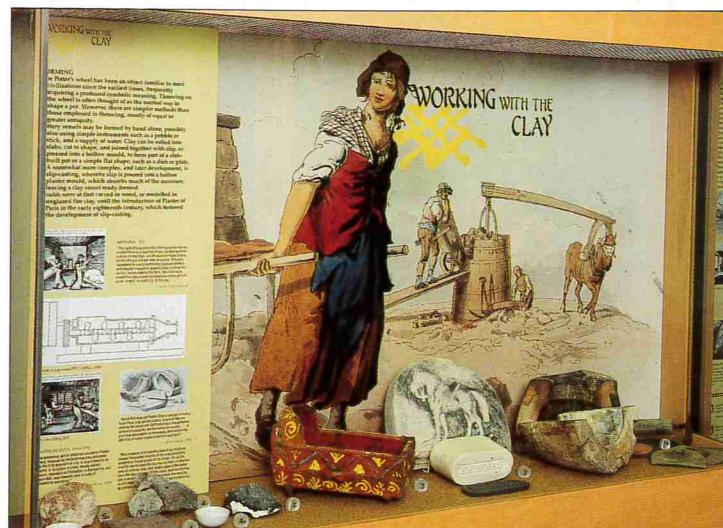
However, the basic tasks involved in the production of pottery have remained the same throughout the centuries. Raw clay has still to be prepared for use, and the product shaped and formed, decorated and glazed. Kilns still have to be built and firing controlled, and finally, the finished wares have to be marketed.

Here, in the **Craft of the Potter**, you will find a sequence of interesting displays tracing those essential features, from the refining of the clay to the marketing of the finished product, and illustrated with a variety of items from some of the country potteries which flourished in the local area.

The Sutton Heath Pottery, in St. Helens, was the largest and most successful of the local country potteries. From 1869, until it closed a hundred years later, Sutton Heath was run by members of the Davies family. In one of the display cases you will find a variety of items made at Sutton Heath, including flower pots, stoneware bottles, and a stoneware spirit keg which dates from 1840 to 1850. Notice the large photograph in the background showing Albert Davies (1892-1971), on his last working day at the pottery.

The central display is a ceramic scale model of the Sutton Heath Pottery as it was during its days of full production. This very fine model was made by local potter, Gretel Barron, in 1988.

'Working with the Clay' (detail) - ('Craft of the Potter').



Tile panel: 'Sunrise', earthenware, Della Robbia Pottery Company, Birkenhead, 1899.

CERAMIC STUDY COLLECTION



In the **Mayer Gallery** the displays continue with the **Ceramic Study Collection**. This is *storage-on-display* and here most of the superb pottery and porcelain once held in reserve behind the scenes is on view. Large showcases, over forty in all, arranged in a series of bays, contain a fascinating wealth of exhibits. Work is under way to provide computerised information on all the displays in this gallery; some is available already and details of further items will be added as the work proceeds.

The **Ceramic Study Collection** is exhibited in a systematic sequence and it begins with a fine display of Liverpool ware. Here you may see bottles, jugs, sauce boats, dishes and bowls. Among the Liverpool delftware bowls is one dated 1770, with a very attractive decoration of a plough drawn by three horses, and inscribed 'Drive on brave boys the season's now, God bless your work and speed the plough'.

Porcelain was first made in England around 1745. It was one of many European attempts to imitate the porcelain imported from China. In about 1755 porcelain began to be manufactured in Liverpool and seven factory sites are recorded as producing porcelain during the second half of the eighteenth century.

Creamware, a fine cream coloured earthenware, was first made in England during the 1700s. It was perfected by Josiah Wedgwood in the 1760s and in 1765 he named it Queen's Ware, in honour of Queen Charlotte. Much creamware was brought from the Staffordshire potteries to Liverpool for decoration by transfer-printing, a technique developed by John Sadler of Liverpool around 1754. Creamware was also made in Liverpool and decorated with transfer-prints taken from copperplate engravings. Here you will find items commemorating American Independence and, of more local interest, a number of jugs and mugs with a design of the Bidston Hill Signalling Station.



Bowl, transfer-printed creamware, Wedgwood (printed in Liverpool), 1788.

Left: Six tiles, tin-glazed earthenware, English, eighteenth century.

The Ceramic Study Collection (detail) - (Mayer Gallery).





*Herculaneum tea services
c. 1805.*

The Herculaneum Pottery was established in Toxteth, on the banks of the Mersey, in 1796 by Samuel Worthington, a Liverpool merchant. It is thought that the name was probably chosen to rival the Italian Classical name of Etruria which was used so successfully by Josiah Wedgwood in Staffordshire. The Herculaneum Pottery expanded rapidly building up a large export business, especially to the USA, and continued in production until 1841.

Until the seventeenth century all pottery made in England was of earthenware. The most common vessels during the medieval period were jugs and pitchers, since table wares and drinking cups were then made of wood, horn or metal. There are examples of early British earthenwares on display here, made from red, yellow and buff coloured clays. At this time the only known glaze was based on lead which became a yellowish colour during firing.

The following displays contain a range of earthenwares from later centuries. By the mid-eighteenth century a great variety of lead glazed earthenwares were being produced in Staffordshire and these included Toby jugs. It is not known who made the first Toby jug but it is thought they originated around 1765. Those on display date from 1770 to 1800. By the early nineteenth century pearlware and lustre ware had been introduced and here you may see many fine examples.

Ornaments were very popular during the mid-nineteenth century. There are enamel decorated figures on display and also examples of the more ordinary Staffordshire flatback ornaments. These were made in great numbers and to many different designs including figures of famous people, fictional characters, and various animals. One of the most popular fireside ornaments was a pair of spaniels.



*Wall Fountain, earthenware.
Della Robbia Pottery Company,
Birkenhead, 1899.*



*Tile panel: 'The Adoration'
(detail of central panel).
Della Robbia Pottery Company,
Birkenhead, c. 1900.*

The eighteenth century saw the production of a variety of fine-grained stonewares including red stoneware, black basalt, jasper and caneware. Josiah Wedgwood was a leading figure in the development of British stonewares which were quickly copied and produced in quantity by many potteries in Staffordshire and elsewhere. Among the different types of stoneware displayed here are some fine examples of black basalt.

Around the walls of the **Mayer Gallery** you will see a number of large tile panels acquired by the museum from the Mill Street Domestic Mission, in Toxteth, which was demolished in 1974. These include the 'Micah' panel, the 'Adoration' triptych and the 'Sunrise' panel. They were made by the Della Robbia Pottery Company of Birkenhead which was founded by Harold Rathbone in 1894 and was in production until 1906. The large, rather ornate, wall drinking fountain is also by Della Robbia and is dated 1899.

Notice, too, a smaller tile panel telling the story of Cinderella. This was commissioned by the artist Myles Birket Foster for his house in Surrey, and was designed by Sir Edward Burne-Jones and Philip Webb.

Within the **Mayer Gallery** and adjoining the **Study Collection** is the **Study Centre**. This provides a range of facilities, including advice and help from staff of the Decorative Art Department, to students, researchers and enquirers who wish to study European and British ceramics. A wide selection of books and journals is available for consultation, as well as information about the museum's collection. The **Study Centre**, which is open by prior appointment only, also houses a large collection of archaeological excavated ceramic material which is mostly from Liverpool and of considerable historical significance.

The **Mayer Gallery** is, of course, named after Joseph Mayer the antiquarian who in 1867 left most of his impressive and varied collection to Liverpool Museum. You will find his portrait here. Painted by William Daniels in 1843, it shows Joseph Mayer in the library of his house in Clarence Terrace, Liverpool, surrounded by some of the special treasures from his collection.

*William Daniels (1813–1880):
Portrait of Joseph Mayer
(1806–1886).
Oil on Canvas, 1843.*



KING'S REGIMENT

The Regimental Museum of the King's Regiment was first established at the Seaforth Barracks at Formby in 1934. In 1958, when the King's (Liverpool) Regiment and the Manchester Regiment were amalgamated, it was transferred on loan to Liverpool Museum, and the present, permanent, exhibition was opened in October 1973.

In this gallery you will find a complete regimental museum recording the distinguished history of the King's Regiment and illustrating many aspects of army life. Here you may trace the regiment's 300 years through a series of twelve individual displays. Each display contains a wide

range of exhibits relating to the period concerned, including uniforms, weapons, medals, official records, and soldiers' personal souvenirs.

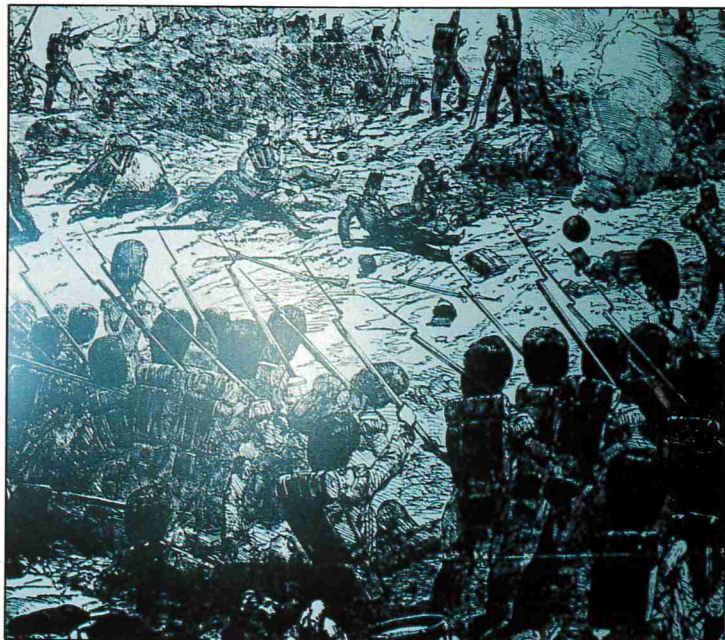
The King's Regiment dates back over three centuries to 1685. In that year, twenty-five years after the formation of the Regular Army, a number of new regiments were raised to deal with Monmouth's rebellion. One of these, formed by Lord Ferrers, was The Princess Anne of Denmark's Regiment of Foot which later became the King's Regiment. Soon after the Revolution of 1688 soldiers of the regiment saw active service in Ireland and later in Flanders. During Queen Anne's reign, as the Queen's Regiment, they fought under Marlborough and among their earliest battle honours are the famous names of Blenheim, Ramillies, Oudenarde and Malplaquet.

In 1715, during the Jacobite rebellion, the regiment suffered heavily at the battle of Sheriffmuir and in recognition of their loyal service George I granted them the title of The King's Regiment, and the privilege of wearing the insignia of the white horse of Hanover. From the mid-eighteenth century they became known as the Eighth (King's), being the eighth infantry regiment in seniority.

Since those early days the Kingsmen have served in many parts of the world, both on military campaigns and peacetime duties, visiting countries as far removed as Germany, Canada, Afghanistan, South Africa and Burma.

A further change of title came in 1881 when the Eighth (King's) became the King's (Liverpool) Regiment, acknowledging the regiment's strong links with the local area.

Backdrop to the display on the Victoria Cross. Between them the King's and Manchester Regiments won twenty-four V.C.s.



Displays, 1946 to the present. Since World War II the Regiment has served in Korea, Northern Ireland and the Falkland Islands (Kings Regiment Gallery).

The Kingsmen were honoured by the City of Liverpool on 9th September 1905 with the unveiling of a memorial to the officers and men of the King's (Liverpool) Regiment who fell in Burma, Afghanistan and South Africa. This very impressive war memorial, sculpted by W. Goscombe John, A.R.A., stands in St. John's Gardens, opposite Liverpool Museum, and it is well worth a visit.

In 1958 the link with the City of Liverpool was lost, although in name only, when the King's (Liverpool) Regiment and the Manchester Regiment were amalgamated. A new regimental badge was designed, retaining the shape of the old Manchester Regiment badge but including the white horse of Hanover and the proud title of 'The King's Regiment'.

You may notice that this gallery is decorated in red and green; red being the old regimental colour, and Manchester green the colour of the new King's Regiment.

With changes both in warfare and the nature of a regiment, the colour became worthless in battle. The last occasion on which the King's carried a colour into battle was at Inkerman in 1854. Since then the colour has become a symbol of unity, the focus of that loyalty and family feeling which distinguishes the regiment.

LONG GALLERY

This gallery may be devoted to temporary exhibitions, but more usually it will display items from collections not on display elsewhere in the museum or new acquisitions to illustrate aspects of the museum's work.

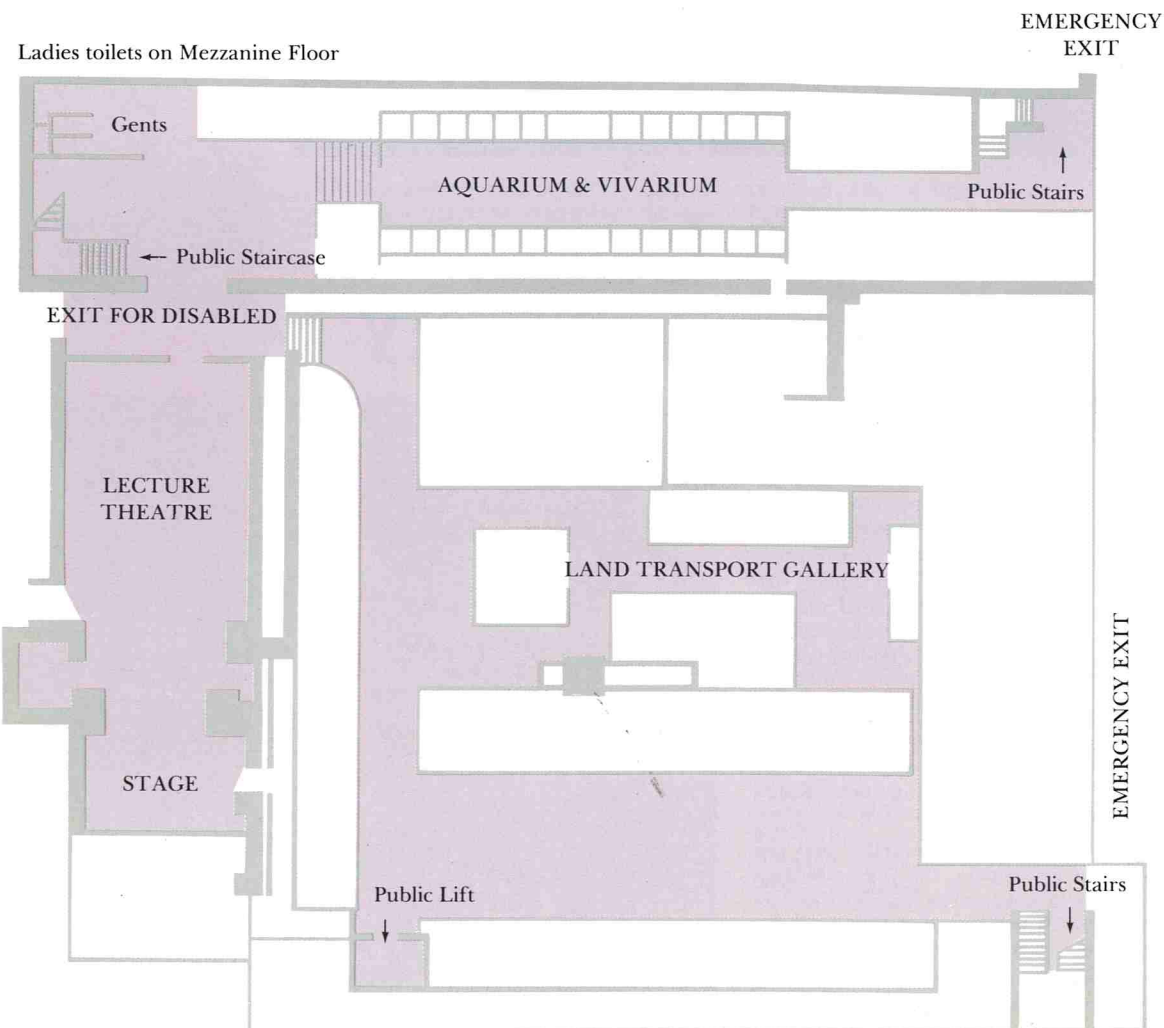


Helmet plate. The White Horse of Hanover was granted as the badge of the King's by George I in 1715.

BASEMENT

AQUARIUM AND VIVARIUM

TRANSPORT GALLERY



AQUARIUM & VIVARIUM



The **Aquarium**, in the basement of the museum, is a source of great interest and pleasure to visitors of all ages. The lighting is dim, setting off the brightly lit display tanks which provide a glimpse of many different underwater worlds.

Our local seashores abound with life. Over 100 kinds of fish and 2000 other kinds of marine creatures have been recorded between Merseyside and Anglesey. In this section there is a useful map showing the region from which the specimens on display have been drawn. Although sandy shores are to be found in many places on Merseyside, one of the most popular is at Hilbre Island, now a nature reserve. Some of the closest rocky shores lie around Anglesey in North Wales.

Another display shows some of the marine life found around the ruins of Victorian piers. Between 1837 and 1957 about ninety piers were built around the British coast. Many of those dating from 1860 to 1900 have now disappeared and their ruins form a suitable home for many marine plants and animals.

The marine life of deeper waters is the subject of the display entitled 'The Wreck of *The Mary*'. This wreck was discovered in 1971 off the Anglesey coast. *The Mary* was a present to Charles II from the Dutch on his restoration to the throne in 1660. She was a yacht, and the first hunter class to serve with the British Navy. *The Mary* sank one foggy night in March 1675 on her way to Chester from Dublin.

Aquarium visitors.

A shoal of South American Forest fish.



Sea Anemone and Clown fish.



In spite of pollution, many of Merseyside's waterways still support a surprising number of different creatures. About thirty kinds of freshwater fish are found in the north-west of England and in North Wales, as well as many other creatures such as frogs and newts, snails, beetles and other aquatic insects.

Here in the aquarium the cold freshwater displays illustrate a range of habitats from the still waters of the canals and the weedy, reed-lined ponds, to the fast flowing waters of our streams and rivers.

On the other side of the gallery are the displays of warm water marine and freshwater life. In warm oceans most life is

found in the shallow waters surrounding continents and about 8000 kinds of fish occur over tropical continental shelves.

In one of the displays you will see examples of the great variety of tropical fish found on coral reefs. Another display shows some of the marine life associated with the waters of a volcanic shoreline. Volcanic rock, formed when hot lava from an erupting volcano pours into the sea, contains many holes and crevices which make an ideal home for a variety of sea creatures.

The information panels in front of these display tanks will help you identify many of these varied and colourful tropical fish.

Freshwaters carry over 8000 different kinds of fish and most of these live in the huge rivers and lakes of the tropics. The Amazon river in South America has about 1000 kinds, and so has the Zaire river in Africa. Each of the great lakes of East Africa has about 200 different types of fish, most of them found nowhere else in the world. In this tank you may see a large number of cichlids which are the major fish of the great lakes of Africa. Cichlids are a family of perch-like fish and are found in a very great variety of colours and markings. The differences between cichlids and other species of fish are explained in the information panel.

The small **Vivarium** at the end of this gallery contains a number of unusual exhibits, including African land snails, the oriental fire-bellied toads and the, quite different, Surinam toads.

Many creatures of the tropical coral reefs live in partnership with other creatures. One example which you will see here is the bright orange, white and black anemone fish, or clown fish, which teams with a sea anemone. A pair of clown fish will adopt a sea anemone and swim unharmed among its stinging tentacles, whereas other fish would be stung to death if they attempted to do the same.

Perhaps the most fascinating creatures in the Vivarium, and ones which arouse a lot of interest, are the hairy spiders, often mis-called tarantulas. They feed mainly on small insects and even rodents, which they kill swiftly with their venomous bite. Although unlikely to bite if handled, they can quickly shed their hairs – which then become very irritant to some people, and so, most of us would probably prefer to observe them from the other side of the glass!



Tarantula spider.

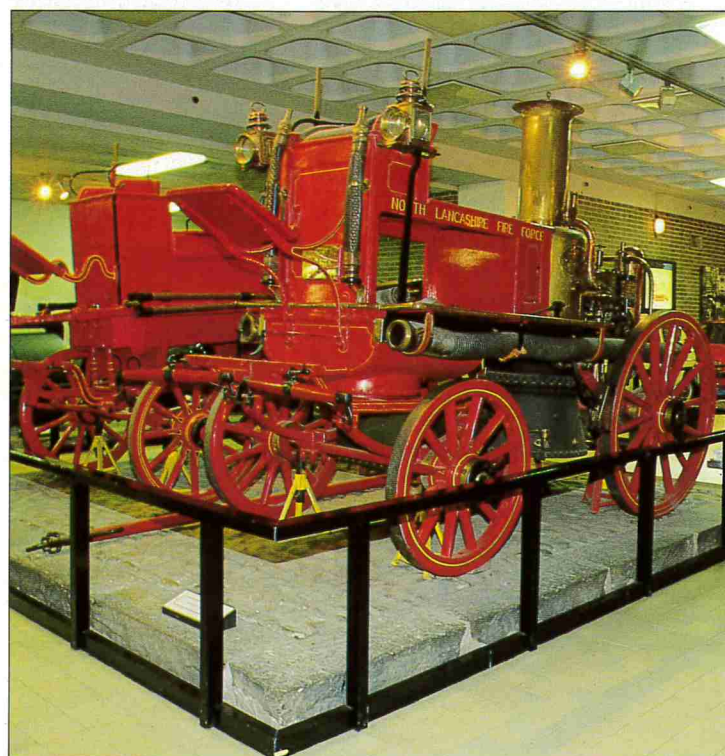
Horse-drawn baker's van made by Anderson of Liverpool, c. 1904.



TRANSPORT GALLERY

The Transport Gallery houses a varied collection of vehicles dating from the early nineteenth century to more recent times. Most of the vehicles on display were either made or worked on Merseyside, so this is a gallery with particular local interest. It is the policy of the museum to restore vehicles, wherever possible, to full working order and for this reason the Transport Gallery display may occasionally be altered.

Horse-drawn steam powered fire engine made by Shand Mason of London, 1901.



The three carriages, decorated in the black and yellow livery colours of the Earls of Sefton, are a reminder of one of the more elegant forms of private transport. They were made for Lord Sefton of Croxteth Hall by Hoopers of London in about 1850.

The Chariot is a two-seater lightweight carriage which was used for long journeys. It carried a coachman and one footman, and speeds were maintained by changing the two horses at regular intervals during the journey. The Barouche, with its fold-down hood, was used on informal occasions. The spiked bar which you can see across the back of this small carriage was to prevent urchins hitching a lift!

The grandest of these three carriages is the Dress Coach which was used only on the most formal occasions. The coachman sat on the elaborately draped box in front, while two footmen stood on the rear platform, and the carriage was drawn by a team of two or four matched horses. Lord Sefton's coat of arms is displayed on the doors and among the other embellishments you will find an earl's coronet and the insignia of the Order of the Garter.

Far less elaborate is the Wagonette or Horse-bus of the late nineteenth century. With wooden bench seats down its length and a roof which could be detached in summer, this was very much a family vehicle. The wagonette displayed here belonged to the Molyneux-Cohens and was used for group outings such as trips to the races.



During the nineteenth and early twentieth centuries commercial vehicles were also horsedrawn. This large Pantechon, or Furniture Van, was built at the turn of the century for John Mason, removal and storage contractors, of Wavertree, Liverpool. Notice the photographs of this pantechon during its working days. It is probably the only surviving vehicle of its type and was restored in 1965 for the Liverpool Show.

The Baker's Van is typical of the delivery vans used by tradesmen in the early 1900s. This fine example, with its maroon and black trim and red-spoked wheels, was built by Andersons of Liverpool and worked in the Farnworth area. It was pulled by a single horse as shown here.

The Liverpool May Day Parade was an annual event exclusively for horses and horse-drawn vehicles, which paraded through the streets of the city centre. Horsemen usually kept two sets of harness; a working set with the chains painted black, and a show harness which was decorated with brasses and highly polished. A local feature was the cockleshell bridle; the blinkers had the shape of a cockleshell moulded into the leather. You will find some original horse brasses on display

here, and also the Liverpool May Day Parade of Horses Challenge Cup which was awarded each year to the best team of twenty heavy horses.



In the nineteenth century the successful Port of Liverpool made the town a centre for both vehicle building and transport operations. Liverpool's wealth financed ventures such as the pioneering Liverpool and Manchester Railway, and the unique Liverpool Overhead Railway. Nearer our own time, of course, the Ford Company set up their manufacturing plant at Halewood. On display here is the first Ford Anglia produced at Halewood, and also the millionth car to leave the production line; a brand new red Ford Escort.

In 1867 Liverpool Corporation bought the first ever purpose-built steam roller from Thomas Aveling, whose successors, Aveling and Porter of Rochester, built the steam roller displayed here. This machine was presented to the museum in 1963 and had been used on civil engineering projects around Merseyside since 1930.

Electric Motor Coach No. 3 of the Liverpool Overhead Railway. Made in 1892 by Brown, Marshall and Co., Birmingham.

Maker's plate from the Mersey Docks and Harbour Board's locomotive No. 1.



Liverpool and Manchester Railway Locomotive Lion. Built 1838 by Todd, Kitson and Laird. Restored to full working order in 1979.

During the eighteenth century fire brigades were provided by the fire insurance companies, and it was not until the nineteenth century that municipal brigades were introduced. The Liverpool Fire Brigade was formed in 1836. There are three fire appliances on display here. The earliest, dating from 1888, is the Merryweather which was horse-drawn and manually operated. The Shand Mason Steam Pump was also horse-drawn and required ten minutes to raise steam. The 1929 Leyland was operated by Liverpool Fire Brigade until 1947. The model shown here was known as the 'Leaping Lena' because of the roughness when starting from rest.

In a separate display case you will find a selection of items used by the Liverpool Salvage Corps, one of three large corps established in Britain to salvage material from burning warehouses. They attended fires along with the fire brigade and their particular duties were to minimise water damage and to recover stored material. The Liverpool Salvage Corps ceased to exist as an independent body in 1984, when this interesting collection was presented to the museum by Merseyside Fire Brigade.

The Liverpool Overhead Railway, which ran between Dingle and Seaforth, was opened in 1893. It was the second electric railway in Britain and operated until 1956. Coach No. 3, which you will see here, was built in 1892 and is one of the original coaches ordered to make up the fifteen two-coach trains used on the railway.

Mersey Docks and Harbour Board No. 1 Locomotive was built in 1904 by Avonside Engine Works of Bristol. It was at this time that locomotives began to replace the many horses used on the dock railway. Locomotive No. 1 was used until 1966 when she was restored by the Dock Board and presented to Liverpool Museum.

But pride of place must surely go to the railway locomotive *Lion*, which was built in 1838 by Todd, Kitson and Laird of Leeds for the Liverpool and Manchester Railway. In 1859 *Lion* was sold to the Mersey Docks and Harbour Board where she was used as a stationary engine until 1928. She was acquired by the museum in 1965 and restored to full working order in 1979. *Lion* is now the oldest regularly working steam locomotive in the world and is occasionally loaned to railway preservation societies.

Visitor Information

LIVERPOOL MUSEUM
WILLIAM BROWN STREET
LIVERPOOL, L3 8EN
Tel: 051-207 0001

GENERAL INFORMATION

OPENING HOURS

Monday-Saturday 10.00 a.m.-5.00 p.m.,
Sunday 12.00 p.m.-5.00 p.m.
Closed Good Friday, Christmas Eve, Christmas Day,
Boxing Day, New Year's Day.

ACCESS FOR DISABLED PEOPLE

A level access is available to the left of the main steps.

CAR PARKING

Pay and display parking is available in William Brown Street. Eight spaces are reserved for disabled visitors. Limited coach parking is available.

A PLACE TO EAT

The museum restaurant on the third floor has a wide range of meals, snacks and drinks.

OPENING TIMES:

Monday-Friday 10.00 a.m.-4.15 p.m.
Saturday 11.15 a.m.-4.15 p.m.
Sunday 12.00 p.m.-4.15 p.m.

We regret that there are no facilities for schools or other groups to eat packed lunches.

MUSEUM SHOP & INFORMATION CENTRE

A wide range of books, booklets, slides, posters, postcards and gifts can be found here. The staff are happy to answer general enquiries. Artefacts may be left for identification by the curatorial staff.

EDUCATION SERVICE

A full programme based on the permanent galleries and temporary activities is available for schools and colleges. Courses for teachers are organised each term. For information about the education programme ring 051-207 0001, ext. 211/296.

PUBLIC PROGRAMME

Our events programme is designed to include something for everyone. The regular features include lunch-time lectures, behind the scenes tours, children's holiday activities and the children's club PROJECT EXPLORER. Special events are organised to complement exhibitions including story telling, poetry readings and demonstrations. Many special interest societies hold regular meetings at the museum with the museum's staff. Look out for the seasonal events leaflets and the *Focus* magazine. For information ring 051-207 0001, ext. 211/296.

PLANETARIUM

The museum contains one of the few Planetariums outside London. Shows covering modern space

exploration as well as stars and planets are run every afternoon except Monday. For further details and group bookings ring 051-207 0001, ext. 289. Admission is charged; tickets are available from the Information Centre in the ground floor.

NATURAL HISTORY CENTRE

Located on the second floor, the centre houses about 20,000 specimens many of which can be handled or examined under video cameras. Demonstrators are available to help and answer questions.

OPENING TIMES:

Tuesday-Sunday 1.00 p.m.-4.30 p.m.

AQUARIUM & VIVARIUM

A large variety of coldwater and tropical fish plus other animals can be seen in the basement gallery. An enquiry and identification service is available. For further details ring 051-207 0001, ext. 234.

TEMPORARY EXHIBITIONS

Throughout the year there will be both major and minor temporary exhibitions. These are advertised in the Museum Foyer, *Focus* magazine and events leaflets.

GALLERY CLOSURES

Every attempt is made to keep all galleries open but occasionally areas are closed for cleaning or maintenance. The temporary exhibition area on the ground floor will close between exhibitions on a regular basis.

TOILETS

Toilets are available on the basement and mezzanine floors. A suitably adapted toilet for disabled people is located on the second floor, which can be reached by lift. The key is available from the attendant on this floor.

LIGHT LEVELS

Please note that in some galleries light levels are reduced in order to protect the objects on display.

PHOTOGRAPHY

If you wish to take photographs please obtain a permit from the Information Centre on the ground floor. Please note that flash photography is not permitted in the Aquarium or Vivarium.

FRIENDS OF NATIONAL MUSEUMS AND GALLERIES ON MERSEYSIDE

The organisation supports the work of the Museums and Galleries and arranges a programme of social and cultural activities. Contact the Hon. Membership Secretary, c/o **Liverpool Museum, William Brown Street, Liverpool, L3 8EN.** Tel: 051-207 0001.

We hope you have enjoyed your visit to the Liverpool Museum. If you would like more information about the other venues of the National Museums and Galleries on Merseyside please call our twenty-four-hour hotline on 051-236 7128.



LIVERPOOL MUSEUM

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